

JULY 25, 1953

MOTION PICTURE HERALD

**HOUSE VOTES TAX REPEAL;
ACTION NOW UP TO SENATE**



**New Wide Screen System—
WarnerSuperScope, 2.66:1**

REVIEWS (In Product Digest): *INFERNO*, *RETURN TO PARADISE*, *ALL-AMERICAN*, *LATIN LOVERS*, *THE KID FROM LEFT FIELD*, *VALLEY OF THE HEADHUNTERS*, *TEROR ON A TRAIN*, *MISSION OVER KOREA*, *I THE JURY*, *DANGEROUS CROSSING*, *FORT ALGIERS*, *CRUISIN' DOWN THE RIVER*, *HOST SHIP*

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The Bad and Beautiful Girl does it again in a racy, deluxe musical of romantic Rio and its gay life!

One good Turner deserves another...

M-G-M presents In Color By Technicolor "LATIN LOVERS" Starring Lana Turner • Ricardo Montalban John Lund • Louis Calhern • with Jean Hagen • Eduard Franz • Screen Play by Isobel Lennart • Music by Nicholas Brodszky • Lyrics by Leo Robin • Dances Staged by Frank Veloz • Directed by Mervyn LeRoy
Produced by Joe Pasternak



M-G-M's
*LATIN
LOVERS*
TECHNICOLOR

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"BAND
WAGON"
continues
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breaking
run at
Music
Hall, N.Y.

NEXT WEEK THE
WONDER-BALLYHOO!

WARNER BROS.

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JULY 29 TENNESSEE
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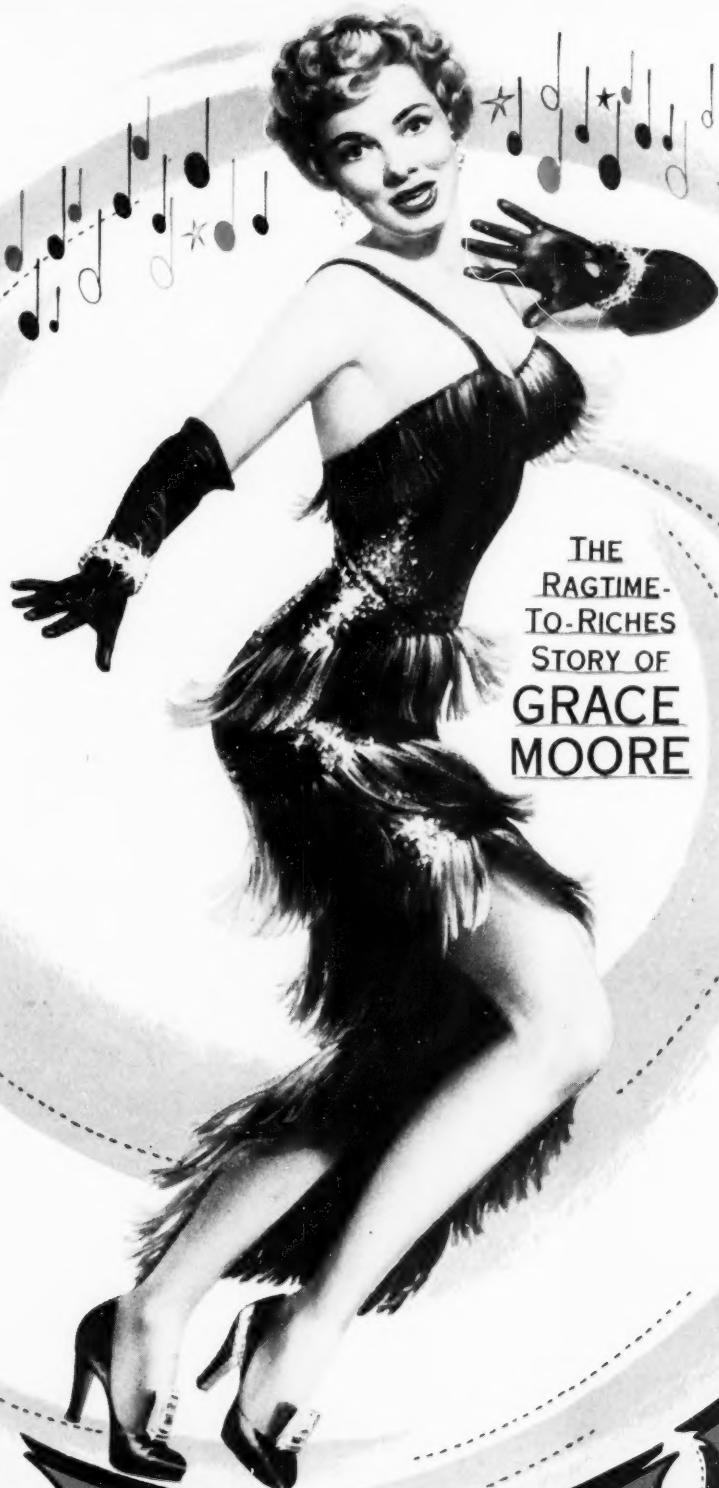
HENRY BLANKE

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THIS PICTURE ALSO CAN BE EXHIBITED
ON WIDE OR GIANT SCREENS



THE
RAGTIME-
TO-RICHES
STORY OF
**GRACE
MOORE**

I Love

AN ANNOUNCEMENT OF **Super** IMPORTANCE IS ON PAGE 15

Clifton Webb AS Mr. Scoutmaster

IS ON THE TRAIL TO YOUR BOXOFFICE...

**... with a \$250,000
National TV Campaign
pinpointed to saturate
your territory and
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date and your
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"On my honor! It's Clifton Webb's most hilarious hit! And George 'Foghorn' Winslow will steal your heart!"



THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 192, No. 4



MARTIN QUIGLEY, JR., Editor

July 25, 1953

The Race for Wide Screens

SURELY the swiftly mounting industry interest in panoramic pictures at a time when the premiere of the first feature of such a nature is still a month away is a development without parallel. It is in sharp contrast to what happened in connection with 3-D. In that field the major studios took no notice of the possibilities of stereo features until the opening night of "Bwana Devil" last September. Then the rush was on.

Within the industry there should be some sharpening of terminology. The expression "wide screens" is not an appropriate designation to cover picture aspect ratios running all the way from the modest enlargement of the standard screen of 1.66 to 1 to CinemaScope and the newly announced WarnerSuperScope, where the ratio is 2.55 to 1 or 2.66 to 1. The anamorphic lens processes in current use or under test produce a picture twice the width of the standard image.

So far as CinemaScope is concerned, 20th-Fox executives have expressed themselves as delighted with the rough cut versions of the first features in the process. That the effects are striking may be judged not alone from the test reels seen by thousands of exhibitors in the United States, Britain and France, but also by the considerable number of films announced in CinemaScope by other studios. MGM has announced four in the process; Columbia, seven; Walt Disney, three (plus short subjects); Allied Artists, one; and independents, three. Twentieth-Fox already has listed twenty features for CinemaScope. A number of the pictures to be made at the RKO Pathé studios in Culver City for 20th-Fox release by Mr. Leonard Goldstein are to be in 3-D.

Mr. Jack L. Warner announced this week that six films are now ready for production in WarnerSuperScope, a photographic and projecting process produced for that company by Zeiss-Opton, German lens manufacturers. Pictures made in the process may be shown on screens of any size in the 2.66 to 1 aspect ratio. Films made in WarnerSuperScope, according to the announcement, also will be photographed by the studio's all-media camera in WarnerColor, 3-D, standard, and with WarnerPhonic stereophonic sound. Projection lenses for the Warner-SuperScope films are to be made available "to exhibitors with each picture on a very nominal rental basis within reach of even the smallest theatre operator."

In addition to CinemaScope and WarnerSuperScope other methods are under test in Hollywood to produce panoramic pictures for exhibition on very wide screens. Meanwhile considerable interest continues in 3-D pictures. For instance, on July 21 display advertisements for a total of five 3-D features—all in key runs in the metropolitan area—dominated the amusement page of the "New York Times." Universal also this week an-

nounced a sharp increase in the production of 3-D features.

Before long the public will cast its vote on wide screens. The calibre of the panoramic product thus far announced leaves little ground for doubt that the public's vote will be enthusiastically favorable.

Eyes on the Senate

SATISFACTION felt individually and collectively within the industry that the Mason Bill (H. R. 157) passed the House of Representatives July 20 by a voice vote with only a few dissenting members should be tempered by the realization that the urgently needed tax relief will not be effective until the measure passes the Senate and is signed by the President.

The Senate Finance Committee on July 22 reported the bill to the Senate without any amendments. When it will come up for a vote is uncertain. Chances of passage depend to a considerable extent on whether supporters of the measure can defeat crippling amendments extending relief to other industries (and thereby increasing opposition by the Treasury).

Whether President Eisenhower would veto such a bill depends largely on the position taken by the Treasury. That department already has lowered its estimate on potential tax losses by the enactment of the Mason Bill to \$100,000,000. Industry experts feel that the bill actually would effect no ultimate loss of revenue because, if it is not passed, thousands of theatres may be forced to close and others may fail to make a profit on which to pay an income tax.

This matter of tax loss is of most importance now in the repeal campaign because it is the sole remaining substantial obstacle to elimination of the Federal admissions tax on motion picture theatres. The majority of the members of the Senate, as of the House of Representatives, are known to sympathize with the case presented by exhibitors for relief from the discriminatory admissions tax. Exhibitors are urged to respond immediately to any last minute instructions from the COMPO tax committee to contact their Senators.

While little has been heard within the industry lately of Phonevision, the subscriber fee television system proposed by Zenith Radio Corporation, the campaign to indoctrinate the public and influence the Federal Communications Commission continues unabated. Recently there has been distributed widely a booklet entitled "Phonevision—what it means to television and YOU!"

—Martin Quigley, Jr.

Letters to the Herald

The Small Theatre

TO THE EDITOR:

To Mr. Technician: I live in a city of 100,000 population and enjoy the privilege of seeing and hearing such modern facilities as 3-D, stereophonic sound, wide screens, etc.

I own an interest in thirteen theatres located in Florida. Each of those theatres is located in a town of from 1,000 population to 7,250 population. The nine towns in which these thirteen theatres are in operation daily, are within twenty-five miles of a much larger city—meaning we have to keep up with our "big brothers" or suffer.

What I will say to you, the Technicians that made all of the above described equipment possible, is being said for the benefit of the small town exhibitor.

Our theatres range from 250 seats to 575. The majority of the theatres now in operation are small, so I ask—what are you doing for the majority?

I have been in exhibition since 1912, therefore I insist that I do know a little something about the subject. I have served from doorman to manager and from general manager of a large circuit to my present status of owner and my observation of what there is in store for my kind isn't a happy picture.

Recently I witnessed a 3-D picture on a wide screen (1.88 to 1) and with stereophonic sound. The theatre seats 1,100. The screen is practically 20 by 40 feet and draped to 1.88 to 1 size.

Behind that screen are three large speaker units, each unit comprised of a double baffle main speaker and the high frequency speaker on top. In addition to these nine speakers behind the screen, there are two speakers on each side near the screen, or between the balcony edge and the stage. There are two more speakers on each wall under the balcony. In addition, there are two speakers on each wall in the balcony—and two speakers on the back wall.

A total of nineteen speakers—for what? Sit anywhere in the house back of the tenth row—and I dare you to tell me which of the three stage speakers is in operation! Of course you know when the side speakers are in operation—but your eyes are trained to follow sound, and you automatically stare at the blank wall. Is that showmanship? Any man knows that the speakers on the rear wall are for effects only, to be used with the "gimmick" pictures and will fade as do all fads.

Take one theatre of mine located in Clermont, Florida. The auditorium is thirty-nine feet wide. We have 350 seats in this

house. The screen is 9' 7" by 12' 9" or so near that figure that an argument isn't invited. In other words, the picture is 1.33 to 1. Should I go to the 2 to 1 screen, the ratio will be practically twenty feet wide. Place one speaker stand in the center and I will have approximately eight feet on each side of that speaker stand left to place two other speakers—one on each side—or a total of three speaker stands that are at least three feet in width.

Can you as a Technician say I should have three speakers behind my screen?

Aren't you forgetting the small theatre and helping to make a "field day" for the man who sells equipment?

When you tie all leads, regardless of the number of sound tracks on the film—or the number of tape sound tracks you develop—into one lead that can be connected to one main speaker behind my screen—then I too can have stereophonic sound.

Our warehouse is cluttered with old type speakers—and those extra ones you are now advocating will soon occupy space there.

The sound in each of our theatres is modern. We must have stereophonic sound to play some pictures. Can't you offer us sound directed to one major speaker unit—and let us live a while longer?—HUGH MARTIN, MCM Theatres, Leesburg, Fla.

Indecision

TO THE EDITOR:

Never in the forty-five years of the operation of our little theatre has there been the indecision of which way to jump. We have yet to find a disinterested show patron, who has seen 3-D, who says he will go back to see another one. This is over a number of towns from 400,000 down to 2,000. In the numerous cases we have contacted surely we should have run onto a person or so, who really liked it. A few of our friends have seen Cinerama and pronounced it wonderful. That is not for us and our hopes still seem to be in CinemaScope. An old friend of ours in the show business recently stated that the film companies are selling their souls for a mess of pottage. Who can blame them for trying to keep in business.

The House Ways and Means Committee has released the Mason Bill. If we are relieved of the excise tax this month, in many cases the relief has come too late. The little shows needed that money long ago to keep up their equipment and maintain a going concern. To some of the rest of us it will at least encourage us to try again with new methods.—SHIRLEY W. BOOTH, Booth Theatre, Rich Hill, Missouri.

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SENATE now holds key to fate of tax exemption bill Page 12

WARNER new process entry announced, it's WarnerSuperScope Page 13

KALMENSON details 14 new pictures and cites "flexibility" Page 13

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INDUSTRY declined in 1952, reports U. S. Commerce Department Page 19

U-I executives say studio pace maintained at high tempo Page 19

SCHWALBERG of Paramount sees bright industry future ahead Page 19

RKO Radio schedules 13 films for release in six months Page 20

DISNEY and RKO sign releasing agreement for another two years Page 20

LICHTMAN reports 4,000 theatres bid for CinemaScope Page 22

THIRTY films in wide screen techniques now on commitment list Page 23

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ALLIED ARTISTS announces 20 more films for balance of year Page 30

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UNITED ARTISTS foreign gross up 200%, overseas meeting told Page 39

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EXPANSION of TV in Canada does not seem to be affecting the motion picture industry there. According to a Canadian Government mid-year survey on capital, repair and maintenance expenditures for the nation's theatres, 1953 outlays will total about \$5,000,000, including \$2,400,000 for construction and \$2,600,000 for equipment. This compares with total 1952 expenditures of \$4,600,000. The significance of the figures lies in the fact that the motion picture business plans to expand rather than contract, despite ambitious plans for private and public TV stations to increase greatly their activities in 1953 and 1954.

► The Government does not want to and could not, anyway, force Variety Club tents to stop copper dripping collections, Nathan D. Golden, the Commerce Department's film chief, said last week. The National Production Authority announced some weeks ago that it was giving up its efforts in behalf of the program in view of the easing of the copper supply situation. However, Mr. Golden said, it was not the intention of the Government to make stoppage of the collections mandatory, and that the program can be continued wherever funds are needed to maintain local tent charity programs.

► The AB-Paramount Theatres Tower in suburban Philadelphia, with the showing of a 3-D attraction for the first time this week, is experimenting in giving patrons permanent polarized glasses of an improved type distributed by National Screen Service. Jay Wren, division manager, said the theatre has "the utmost confidence in its patrons," and believes they will bring the glasses with them time after time to witness future 3-D features properly. The experiment will be closely watched and if it works out at the Tower, will be followed elsewhere on the circuit.

► The general production trend in Hollywood is in the direction of fewer but bigger and more spectacular pictures, to be made almost entirely for three-dimensional or wide-screen exhibition, Elmer C. Rhoden,

On the Horizon

BURNUP NAMED CRITIC OF "NEWS OF THE WORLD"

Peter Burnup, London editor of The HERALD, has been appointed Film Critic of the "News of the World," British Sunday newspaper with the world's largest circulation, totaling 8½ million. Mr. Burnup has undertaken this work in addition to his activities for Quigley Publications. Prior to joining Quigley Publications in 1944 he was special correspondent and film critic for several newspapers. His wife, Mrs. Hope Burnup, is London manager of Quigley Publications. Mr. Burnup was a film critic for the "Daily Mail and Sunday Dispatch" in 1930. He was later appointed as the film editor of "The Era." He was a member of several committees that originated the Film Quota Act.



Peter Burnup

president of Fox Midwest Theatres, said last week at a Rotary Club meeting in Kansas City. Mr. Rhoden also pointed to the increasing popularity of Biblical themes among the nation's audiences and reported that there are more than a dozen now in preparation on the coast.

► The Defense Department is considering integrating all its film production operations, now carried on separately by the Navy, Air Force and Army. John C. Houston, Jr., of the staff of Secretary Wilson, told a House Government Operations Subcommittee Tuesday that "a Defense Department directive is presently under consideration which would provide for the integrated conduct of military film operations."

► Stanley Barnes, Assistant U. S. Attorney General in charge of the Anti-Trust Division, revealed in Los Angeles Tuesday that the Department of Justice has suggested "certain safeguards designed to make sure that Stanley Warner's acquisition of Cinerama will come under the terms of existing laws" before granting the Department's approval of the deal. Judge Barnes did not disclose what safeguards had been asked but indicated informally that if they are accepted the Department will have no objections to the deal. He said that discussions concerning the proposed "safeguards" are continuing in Washington. August 1 is the deadline for approval of the deal in Washington.

► There were 110,000,000 radio sets in working order in the United States on January 1, 1953, according to an estimate of a joint committee of the research departments of the four major radio networks. This is an increase of about 5,000,000 over the number of sets in the U.S. on the same date the year before.

► Win, lose or draw, COMPO's Tax Committee did a fantastically fine job on the Mason bill. Congressional experts early in the session were willing to give long odds that the bill wouldn't even have hearings, much less pass the House.

► Passage of the so-called customs simplification bill, which is on the Administration's "must" list for this month, could be of considerable help to foreign film companies wanting to send pictures into the U. S.

► The Federal Communications Commission has moved to expedite proceedings on competitive applications for a Vermont television station. Vermont is the only state where no TV station has yet been authorized.

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This week in pictures



AT THE PARTY. The persons above are some of the 250 from stage and screen who called Texas' attention to "Main Street to Broadway" by attendance at a reception in the Stoneleigh Hotel, Dallas. They are Jose Ferrer, actor; Mrs. H. J. Griffith, and Mr. Griffith, circuit owner; Mrs. Robert Bumpas, and Jack Carson, actor. Some others there were Rosemary Clooney, Lisa Kirk, Olivia De Havilland, Margaret Whiting; M. A. Lightman, Malco circuit and Cinema Productions head; Robert J. O'Donnell, Interstate Circuit; Edward and John Rowley, Rowley United Theatres.

IN THE FIELD, promoting, Lori Nelson, of Universal-International's "All I Desire," drops into the Boston exchange, and poses with, left to right, Ben Domingo, RKO Memorial theatre managing director; E. Meyer Feltman, Boston branch manager; Thomas Donaldson, sales manager there; Gail Gifford, studio representative who is accompanying her and James King, RKO Boston theatre manager.



FRANK P. DERVIN August 3 will join RKO Radio as assistant to Edward L. Walton, home office executive. Mr. Dervin has for the past nine years been a district and branch manager for Republic in New England. He will meet RKO branch personnel in New York, Boston, Albany, Philadelphia, Buffalo and New Haven.

CRESSON H. SMITH, left, explains to trade writers in New York plans of Louis de Rochemont Associates to distribute "Martin Luther" through National Screen Service. Mr. Smith also pointed up the film's successful, pre-release, long-run engagements in Houston, Hickory, N. C., and Minneapolis, and called attention to its booking by RKO Theatres. See page 40.





ASPECT RATIO is the subject, in London, above, as Tony C. Reddin, right, of Paramount, explains to J. H. Fung, Trinidad equipment expert, at a showing of "Sangaree."



IN LONDON, at United Artists' European sales convention: Arnold M. Picker, foreign distribution vice-president, presiding. With him, Charles Smadjia, continental manager.



ACTORS, right, Barbara Warner and her father, Jack L. Warner, studio chief, at the Los Angeles "Buckskin Premiere" of "The Charge at Feather River." Millions on television and thousands at the curb saw the celebrities at the 3-D picture opening.



HE GETS that cup for a low score of 81. John J. Chinnell, left, Buffalo RKO Radio manager, grins as he receives the trophy from Dewey Michaels, Variety Tent chief barker, at the club's annual golf tournament at the Westwood Country Club. General chairman of the event was Jack Goldstein.

FOR THE "JIMMY FUND." Massachusetts Governor Christian A. Herter proclaims September 1-15 "Jimmy Time," to aid the Variety project for children's cancer research. With him, in array, are Larry Woodall, Boston Red Sox; Martin J. Mullin, New England Theatres president; William Koster, New England Variety Club executive secretary; Robert M. Sternburg, New England Theatres; Rudolph King, Motor Vehicles registrar; Dick O'Connell, Boston Red Sox, and Harry Browning, New England Theatres.

SENATE HOLDS KEY TO TAX BILL FATE

Tax Exemptions Measure Wins Handily in House; Senate Group Acts

by J. A. OTTEN

WASHINGTON: Senator Millikin, Republican of Colorado, chairman of the Senate Finance Committee, announced at noon Wednesday that his committee had reported out without amendment the Mason Bill (H.R. 157) to exempt motion picture theatres from the Federal amusement tax.

The Senate Committee action followed closely the House vote of Monday night, when the measure was passed on a voice vote with almost no opposition. The action of the Senate committee was unexpectedly rapid.

Expects Amendments When Bill Hits Senate Floor

The committee chairman said he assumed there would be amendments from the floor, although Wednesday he could not say when the bill would be reached by the Senate.

Senator Millikin said the Treasury Department had opposed the Mason Bill, but that his committee had voted it out without amendment because "the industry needs help." He expressed some doubt that the measure could pass the Senate if there were amendments passed by that body.

Senator George (D., Ga.), ranking minority member of the committee, had said that amendments could be defeated in the committee but that he was not so sure of what the outcome would be on the Senate floor. He said that if Congress passed the bill, he did not see how the President "could sign it, after his fight for the excess profits tax."

The House took just 90 minutes to dispose of the bill, but close to 50 members either spoke in its behalf or inserted remarks in the "Congressional Record" supporting the measure.

Only Three Members Voiced Opposition

Only three members spoke in opposition to the bill, the same three lawmakers who voted against it in the House Ways and Means Committee—Kean (R., N. J.), Holmes (R., Wash.) and Curtis (R., Mo.). A few other members voted "no" on the final vote but they could not be identified.

Rep. Judd (R., Minn.) said he could vote for the bill with a "better conscience" if it exempted admissions of 60 cents or less, but that he nonetheless would support it as it was.

Committee Chairman Reed (R., N. Y.) told the House that the bill was made necessary by the "serious economic condition" of the industry. "Here is a tax," he declared, "that has clearly reached the point of rap-

EXHIBITOR WRITES PRESIDENT ON TAX

A letter to President Eisenhower and to each Senator and Representative, urging the repeal of the 20 per cent admission tax, has been sent by T. J. Evans, owner of the Lyons theatre in Clinton, Iowa. Pointing out that he is "making no plea for subsidies or other special favors" for the theatre industry "which can stand on its own two feet," Mr. Evans asserted "we cannot much longer exist under the burden of the 20 per cent tax." He said that "certainly a tax that destroys business and creates unemployment, as this tax is and has been doing, cannot be considered either fair or useful."

idly diminishing returns." Noting objections that the committee should have held off action on the Mason Bill until it could have given relief to other industries, Rep. Reed said that "no other industry can show all the other grounds for tax relief shown by this industry."

Rep. Cooper of Tennessee, ranking Democrat on the Ways and Means Committee, said "there is no other industry on which excise taxes are levied which is being driven out of business by the excise tax." He cited the drop in admissions and corporate income tax collections from theatres.

Called Answer to Prayer Of Small Exhibitor

Rep. Colmer (D., Miss.) called the bill "the answer to the prayer of the small town exhibitor." More than 5,000 theatres have closed since 1946 and will close in the next 12 months without tax relief, he said. Rep. Jackson (R., Calif.) pointed out that not only is the tax damaging theatre owners but indirectly it is equally hurting production. Rep. Gary (D., Va.) cited industry claims that the Treasury will lose more money if the tax is continued than if the tax is repealed.

Opposing the bill, Rep. Kean said that no theatre-goer would benefit in lower prices, that other industries had equally good cases for relief, and that the Treasury cannot afford the loss of revenue. Similar arguments came from Rep. Curtis and Rep. Holmes.

The House proceedings were watched with interest from the gallery by an exhibitor delegation including COMPO tax committee co-chairmen Col. H. A. Cole and Pat McGee, and also Sam Pinanski, Abe Bereson, Robert Coyne, Gaston Dureau, Lynn Smith and Wes Daniel.

Oddly enough Rep. Mason had to miss House approval of his bill. The Congressman was back home in Illinois, where he had gone to celebrate his birthday Sunday. A statement from him in support of the bill was read to the House by Rep. Lyle.

Reports late Monday that Congress might not be able to quit on schedule July 31 helped make the day a pleasant one for the COMPO tax committee.

Expansion of the President's list of "must" legislation to include a postal rate bill and several other measures gave rise to reports that Congress might have to work well into August. COMPO tax officials, who fear that one of the major hurdles for the Mason Bill is the lack of time, said that "another week or two wouldn't make us at all unhappy."

Last week exhibitors from all parts of the country started to pour into Washington to contact members of the Senate Finance Committee and other key Senators, in an effort to get across the importance of blocking any amendments. Col. Cole said he thought the industry had "a fairly good chance" of winning in the Senate, but admitted it presented a much tougher problem.

Ohio City Tax Drive Continues Under ITO

COLUMBUS, O.: The latest Ohio city to remove the local admission tax is Lorain. Cincinnati has lifted the tax on all tickets selling for 50 cents or less. Meanwhile, an application is being made to the Columbus City Council by the Independent Theatre Owners of Ohio to do likewise. The Association asserts that every effort is being made in every situation to repeal the state three per cent tax, not only because the theatres need it, but to eliminate or minimize the possibility of a higher rate being imposed when and if the Federal tax is removed. The ITO points out that there is nothing in Ohio law which prevents a city from taxing more than three per cent, despite impressions to the contrary. Some Ohio cities, it said, have a tax of one cent for children's tickets and two cents for adult tickets, regardless of cost.

See Tax-Removal Bill Dying in Pa. House

HARRISBURG, PA.: A bill to ban local amusement taxes in Pennsylvania on motion picture theatre admissions, was returned to committee in the House last week where it probably will die. Representative W. W. Waterhouse, who co-sponsored the bill with Representative H. G. Andrews, said he introduced the measure because of the large number of theatres that are going out of business.

WARNER ENTRY POSTED: IT'S WARNERSUPERSCOPE

New Process, at 2.66 to 1, for Any Size Screen; to Rent Projector Lenses

Details of Warner Brothers' new wide-screen photographing and projection process were released Monday for the first time by Jack L. Warner, executive producer. To be called WarnerSuperScope, the process will produce a picture having an aspect ratio of 2.66 to 1 utilizing compression-expansion lenses. Twentieth-Fox's CinemaScope is based on a 2.55 to 1 aspect ratio and Carl Dudley's Vistarama on a 2.66 to 1 ratio.

WarnerSuperScope, said Mr. Warner, is the result of long and intensive Warner research which now has been perfected for immediate utilization.

Called Complete New Motion Picture Process

"It will play its full power and beauty on the largest screens in the largest theatres," he continued, "or the next to the largest screens, or screens next in size—any size with the 2.66 to 1 ratio. . . . This development, perfected to the ultimate of scientific know-how, for the closer-to-nature value it gives to WarnerColor, and for tonal enhancement of WarnerPhonic sound, is emphatically not a 'blown-up' film, but a complete new photographing and projecting process, produced for us by Zeiss-Opton, famous lens manufacturers."

At the same time, Ben Kalmenson, Warner Brothers vice-president in charge of distribution, announced that an early demonstration of WarnerSuperScope for the press and exhibitors would be set within the first few weeks of production. The test reel is scheduled to run about 10 minutes.

Mr. Kalmenson also disclosed that "in line with our policy of concentrating only on the production and distribution end of our business, and with no wish to enter into the separate field of selling theatre equipment, we will make WarnerSuperScope projection lenses available to exhibitors with each picture on a very nominal rental basis within the reach of even the smallest theatre operators."

Need "Only Enthusiasm" To Exploit Process

The Warner vice-president emphasized that apart from the screen, exhibitors would need only "their own enthusiasm to recognize and exploit to the fullest, Warner Brothers' latest contribution to our industry."

In making the announcement, Mr. Warner said that six major productions will be photographed in WarnerSuperScope with the company's all-media camera, as well as in 3-D and in the conventional manner,

"transporting the story to WarnerColor film for projection on every wide-screen installation now in use or contemplated in the future."

Pictures about to go into production in WarnerSuperScope are "A Star Is Born," starring Judy Garland; "Lucky Me," starring Doris Day; "Rear Guard," starring Guy Madison; the classic spectacle of "Helen of Troy"; a screen adaptation of the famous stage hit, "Mr. Roberts"; and John Steinbeck's best-selling novel, "East of Eden," to be produced and directed by Elia Kazan.

Mr. Warner described the new technique as "the most exciting development in motion pictures since the advent of sound" and said

"its results will be as far-reaching as talking pictures."

"This process enlarges the whole field of picture making, creatively as well as technically. It widens the scope for writers, directors, producers and actors, opening new vistas for creative imagination and talent," he said.

Both Jack Warner and Major Albert Warner, vice-president, took to television Monday night to give viewing audiences on both east and west coasts the word on the new process. Jack Warner was interviewed by columnist Sheilah Graham over KECA in Los Angeles, while Taylor Grant had Major Warner on WABC-TV in New York.

KALMENSON CITES 14 FILMS READY, NOTES "FLEXIBILITY"



HOME OFFICE CONFERENCE, between Warner executives and district and division managers. Benjamin Kalmenson, seated, center, distribution chief, presided. In left to right order, seated with him, are Robert Smeitzer, Washington, D. C.; Henry Herbel, west coast district; Roy Haines, western division; Norman H. Moray, short subjects general sales manager; Sam Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity; John F. Kirby, southern division; Jules Lapidus, eastern and Canadian division; Bill Mansell, central district; Haskell Masters, Canadian district, and Robert H. Dunbar, midwest district. Standing are Ben Abner, New York metropolitan branch manager; Norman Ayers, eastern district; Hall Walsh, south prairie district; Art Anderson, north prairie district; O. W. Williamson, Jr., southeast district, and Ed Williamson, southwest district. Seated, far right, rear, Bernard Goodman, supervisor of exchanges.

Announcing 14 pictures to be released in the next several months, Ben Kalmenson, Warner Brothers distribution vice-president, last week emphasized that "flexibility would keynote" the program.

Addressing the company district managers at a home office meeting, Mr. Kalmenson said that whatever the medium in which a picture is made, "the keynote of what we do sales-wise from here in is still based on aggressive merchandising and showmanship. And that applies as much to the exhibitor's part in attracting the public to the box office as it does to our own selling efforts," he added.

It's essential, Mr. Kalmenson asserted, "that we be adequately prepared and geared to move in any direction consistent with the

successful marketing of our current and forthcoming product—whether it be in 2-D, 3-D or wide-screen."

The Warner sales head said that "we must not and will not fall into any standard pattern. A healthy sales program is a program which can move and change with the times, and that is exactly what we intend to do. Miracles don't happen in this business or in any other business. The best picture in the world must be properly sold, forcefully merchandised, and aggressively exploited by aggressive showmanship."

Mr. Kalmenson said that "public support of, and interest in, motion pictures has never in history been more convincingly demonstrated than in the box office success of

(Continued on following page, column 3)

Terry Ramsaye Says

WARNERS

(Continued from preceding page)

"House of Wax" and "The Charge at Feather River," both in 3-D, and "The Beast from 20,000 Fathoms."

Mr. Kalmenson broke down the company's 14 releases as follows:

AUGUST: "The Master of Ballantrae," color by Technicolor, starring Errol Flynn; "So This Is Love," the story of Grace Moore in color by Technicolor, starring Kathryn Grayson; "Plunder in the Sun," a Wayne-Fellows production starring Glenn Ford and Diana Lynn.

SEPTEMBER: "Island in the Sky," with John Wayne and Lloyd Nolan. "Diamond Queen," starring Fernando Lamas and Arlene Dahl; "The Moonlighter," in 3-D with Fred MacMurray and Barbara Stanwyck; and for special engagements only, "The Beggar's Opera," with Sir Laurence Olivier.

OCTOBER: "A Lion in the Streets," a William Cagney production with James Cagney. "Blowing Wind," starring Gary Cooper and Barbara Stanwyck; and "The Eddie Cantor Story," in color by Technicolor with Keefe Brasselle as Eddie Cantor.

NOVEMBER: "The City Is Dark," Sterling Hayden; "Hondo," 3-D production now being shot on location in Mexico, starring John Wayne and Geraldine Page. Edna Ferber's novel, "So Big," starring Jane Wyman and Sterling Hayden.

DECEMBER: "Thunder Over the Plains," in color by WarnerColor, starring Randolph Scott and "Calamity Jane," in color by Technicolor, with Doris Day and Howard Keel.

Following the Kalmenson sales meetings in New York, Jules Lapidus, Eastern and Canadian division sales manager, presided over a two-day meeting of the company's central district in Philadelphia starting Wednesday. Product as well as Warner-SuperScope were discussed.

Johnston Given Report On Film, TV Center

Eric Johnston, president of the Motion Picture Association of America, has received a report on the New York Department of Commerce's project for a film and television production center in New York City. The report was submitted by Taylor Mills, of the MPAA, after conferring with Frank Connaughton, of the Commerce Department. The city is endeavoring to get major film companies to transfer a minimum of five per cent of their annual production program to the East.

Enjoins Union Picketing

LOUISVILLE: Circuit Judge Stuart E. Lampe has issued an injunction continuing his ban on picketing of the family-operated Downs theatre by Local 163. The Fosters leased the theatre and contend they do not have to assume the previous operator's union contract, with which the court has agreed.

SEX REPORT—Some industrious researcher in the service of the United Press has been looking into the cinema market taste for rewards of virtue. He comes up with a dispatch from Hollywood reporting on consultation with Barbara Stanwyck, who says that the parts that pay off the best are roles of fallen women struggling to be good.

It is set forth statistically that Miss Stanwyck has, in sixty-seven starring roles "portrayed" at least forty-five shady ladies. She is quoted as saying: "The Christian tenet of tolerance is the basis of success for stories on this theme."

That makes a pretty little speech. Meanwhile the accuracy of the deduction may be questioned. Is it the triumph of redemptions that holds the audience, or could it be the adventures of the path through error? There is no recollection of any picture advertising calling on the customers to "Come in and exercise your tolerance." Might work, though.

gram contemplates thirteen wells from a single drill site." That can be done by control of the slants of the drill. This sounds very much like a CinemaScope compression-expansion technique, applied to holes in the ground.

THE PICTORIAL publicity on the Shrine convention in New York reveals that Harold Lloyd, long a bright Shriner, now has come to wearing lenses in those black glassless spectacle frames he wore in those youthful days when his agile antics won him comedy fame.

SOUNDS SERIOUS—Things have come to a pretty pass when we discover that a scientific service concern in California is advertising in the Hollywood local trade press as "Lie Detection Consultants." We have advices indicating that they are doing some business. One may wonder just how the instrument is being applied to and upon whom, for what reasons. And, admitting the possible utility of the method, why the delay? This reporter has had a lie detector method in operation many years—it's just plain common sense.

ATLANTIC CITY, it is announced, is now to require finger-printing of all entertainers appearing there for season engagements, which is ruled to mean anything beyond one week. In view of the social and political history of that alluring community-by-the-sea this is possibly a constructive precaution. Meanwhile, one must remember that it was that same Atlantic City which viewed with alarm the potential influences of the motion picture with the advent of the peep-show arcade attractions of the pre-screen days in 1894. Those Kinetoscope movies had not been in town much more than a month when the police became alarmed and suppressed a dance number, direct from the Midway at Chicago's Columbian Exposition. Careful community, great for week-ends.

This writer remembers with interest a visit from an eminently successful industrial executive, educated with degrees in science, who surveyed my library shelves and remarked casually: "I don't know what anybody wants with books except to look up something."

Surveying those shelves, and considering the current flow of literature, one wearied of many words may incline to think he was right.

WIDE ANGLE OIL—Recording the adventure of 20th Century-Fox in a deal to drill for oil on the studio lot, "Motion Picture Daily" states: "A proposed drilling pro-

QUICK ANSWER—Turning over some files one discovers that The HERALD's report on the exhibitor poll for the "Stars of Tomorrow" September 27, 1952, found Marilyn Monroe at the head of the list, by a wide margin. That was only about ten months ago. This time the tomorrow came almost immediately.

Once again LOOK TO WARNER BROS. FOR THE NEW LOOK

To the members of the motion picture industry—worldwide—who rightfully look to Warner Bros. to make the firmest and surest advancements in modernizing our always improving techniques, this is the announcement of

Warner SuperScope

This again confirms a confidence in pathfinding and leadership that began when the art and business of making motion pictures was very young.

For those who are concerned with the future aspect of the industry as well as the aspect ratio of the motion picture screen, we have never made an announcement of more importance.



WARNER BROS. PICTURES INC.

WarnerS

ISH

WarnerSuperScope is not a sudden discovery presented to meet a sudden new interest in the photographic shape of things to come.

Scope as a word and as a science is the result of a Warner research development long underway. That development is here and ready; perfected to the ultimate of modern scientific know-how for screen size, for clarity, for the closer-to-nature values it gives to WarnerColor and for the tonal enhancement of WarnerPhonic Sound so that Warner-SuperScope will be welcomed as a magnificent new sensation in the motion picture theatre.

WarnerSuperScope will play its full power and beauty on the largest screens in the largest theatres, or the next to largest screens, or the screens next in size — any size within the 2.66 to 1 ratio on which its photographing and projecting lenses are based. This emphatically is not a blown-up film but a complete new photographic and projecting process produced for us by Zeiss-Opton.

The sweeping trend, as we know it, is for bigger theatre screens. We are in step with that trend.

Our own Warner All-Media Camera is now ready to photograph the following productions in WarnerSuperScope, transporting the story to WarnerColor film for projection on every wide screen installation now in use or contemplated for the future: "A Star Is Born" starring Judy Garland; "Lucky Me" starring Doris Day; "Rear Guard" starring Guy Madison; the classic spectacle of "Helen of Troy"; the world-renowned stage hit, "Mr. Roberts"; and John Steinbeck's current best selling novel, "East of Eden" produced and directed by Elia Kazan.

WarnerSuperScope is not only super in size, but super in its anticipation of our industry's needs in production and exhibition for years to come.

Jack L. Warner.

SuperScope HERE!

Because we know the impact of an announcement of this kind and because we believe that action should accompany words

— within the first few weeks of production we contemplate a world-wide WarnerSuperScope demonstration for press and exhibitors who share with us the will to make the motion picture industry thrive and prosper. We will show completed scenes precisely as they will appear on your screens.

This demonstration should run about ten minutes— nine minutes longer than anyone will need to realize what a sturdy and far-reaching contribution WarnerSuperScope makes to our business.

In line with our policy of concentrating only on the production and distributing phases of our business, and with no wish to enter into the separate field of selling theatre equipment, we will make Warner-SuperScope projection lenses available to exhibitors with each picture on a very nominal rental basis within reach of even the smallest theatre operator.

Apart from the screen the only equipment that exhibitors will need for the success of WarnerSuperScope is their own enthusiasm to recognize and exploit to the fullest Warner Bros' latest contribution to our industry.



Ben Kalmenow

All productions in

Warner SuperScope

will also be

photographed

by the Warner

All-Media Camera

in WarnerColor,

3D and 2D to meet

any desired aspect ratio, and

with WarnerPhonic Sound.



U-I Studio To Continue At Fast Pace

HOLLYWOOD: Present production levels at Universal-International studio will be maintained at the same high tempo during the coming year, it was announced Monday at the conclusion of a series of policy conferences of the company's top executives here. As a result of the company's success with its first 3-D film, "It Came from Outer Space," the production program of the company will include a number of releases in 3-D.

The meetings in progress at the studio for two weeks, were attended by Milton R. Rackmil, company president; N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president; David A. Lipton, vice-president, and James Pratt, executive manager.

In a statement issued at the conclusion of the meeting, it was emphasized that there would be no change in the production policies of the company, which have been so successful in the past and which have provided exhibitors with a consistent flow of product.

Production plans for the future have been so geared as to enable the studio to film every production for exhibition on the newly-developed wide screens, the statement said. In addition special pictures will be recorded with stereophonic sound whenever it is felt it would add to the dramatic impact.

"Wings of the Hawk," one of the top productions, in both 3-D and color by Technicolor, starring Van Heflin and Julia Adams, goes into release in September. Now before the 3-D cameras is "The Glass Web," with Edward G. Robinson and John Forsythe. It is scheduled for late fall.

"Son of Cochise" also in 3-D and color by Technicolor, is being filmed on location in Utah, and scheduled for release early next year. Rock Hudson and Barbara Rush have leading roles. A number of other 3-D properties also are being prepared for early production and will be announced in the near future.

All new technical developments and new techniques in production and projection are being closely scrutinized by the company, which is also continuing its own work in these fields. As these new methods are developed and found feasible, they will be used by the company, it was said.

Warners Contract for Use Of Dudley's Vistarama

Carl Dudley, president of the Vistarama Corporation, announced in Hollywood Saturday that Warner Brothers had contracted for use of his Vistarama wide-screen, anamorphic lens process on a non-exclusive basis for an unspecified number of pictures. The Vistarama process, employing the

COMMERCE DEPARTMENT SAYS INDUSTRY DECLINED IN 1952

WASHINGTON: New and poignant figures arrived Tuesday from the Commerce Department, to aid the industry's exhibitors fighting the Federal admissions tax. The figures disclose further declines in box office receipts, as well as corporate profits, dividends and sales. All is in contrast to record public spending on other recreation.

Film admissions amounted to \$1,134,000,000 in 1952. The 1951 figure is \$1,193,000,000; the 1950, \$1,247,000,000. The peak was in 1946—\$1,312,000,000. Furthermore, last year, for the first time, film theatre admissions amounted to less than 10 per cent of total consumer recreation spending during the year.

Some other statistical notations: film corporation income before taxes last year was \$79,000,000. In 1951, it was \$100,000,000; in 1946, \$322,000,000. Film corporations had Federal, state income and excess profits tax liability last year of \$43,000,000, compared with \$49,000,000 the year before, and

a record \$156,000,000 in 1943 and 1944. Corporate income after taxes was \$36,000,000 last year; \$51,000,000 in 1951; and \$187,000,000 in 1946.

Dividends tell the same story. They were \$28,000,000 last year; \$39,000,000 the year before, and, again mentioning 1946, in that year \$64,000,000. Corporate sales last year were \$1,695,000,000, compared with \$1,820,000,000 in 1951. In 1947, they were \$1,942,000,000. The industry's contribution to national income last year was \$839,000,000, compared to 1951's \$847,000,000.

Pertinently, the industry's wages and salaries last year amounted to \$684,000,000, more than 1951's \$668,000,000, and near the record of 1947, \$694,000,000. Furthermore, the industry's totals of full and part time workers last year were 214,000 and 237,000, only slightly under the 1951 totals; and average annual earnings per worker were higher: from \$3,050 in 1951 to \$3,196 last year.

Schwalberg Sees Bright Days Ahead

The film industry is headed for prosperity in the months ahead, A. W. Schwalberg, president of the Paramount Film Distributing Corp., predicts in footage made in his New York office to introduce the invitational, triple-feature "Paramount Jubilee Show" which the company will stage in its 32 key city exchanges Monday.

He says: "The upswing at the box office has already started." Mr. Schwalberg's address is expected to be heard and seen by some 25,000 persons, including press, radio, and other writers and makers of public opinion, gathered in key theatres.

On the Jubilee show are the Dean Martin and Jerry Lewis film, "The Caddy"; the Bing Crosby picture, "Little Boy Lost," and William Wyler's "Roman Holiday."

These pictures, says Mr. Schwalberg, are "only a fraction of the big product now completed at the Paramount studio" and are "indicative of the outstanding entertainment being readied by all Hollywood studios."

In this connection, he names not only Paramount product, but Columbia's "From Here to Eternity," MGM's "The Band Wagon," 20th-Fox's "Gentlemen Prefer Blondes" and Warner's "The Eddie Cantor Story." All of these, he says, "have an impact irresistible to the buying public, whose demands today are more exacting than ever before."

Stanley Warner Executives Meet at Home Office

Field and home office executives of the Stanley Warner Corporation met at the New York office Wednesday and Thursday, Simon H. Fabian, president, supervising. Among those from the office were Samuel Rosen, Harry Kalmine, Nat Lapkin, David Fogelson, Miles Alben, Ben Wirth. Among zone managers were Alfred D. Kvool, Moe Silver, Harry Feinstein, Frank Damis, Ted Schlanger, George Crouch, Ben Wallerstein. Among film buyers were John McKenna, Joe Minsky, Larry Lapidus, Ted Minsky, Joe Weinstein. Also present were Charles Smakowitz, James Totman, A. Julian Brylawski, and many others from the company's field offices.

Debt Reduction Reported By Universal to SEC

WASHINGTON: Universal-International reported last week to the Securities and Exchange Commission that it had reduced its indebtedness by \$425,000. According to the report, the company's indebtedness as of June 30 was \$3,650,000.

RKO SCHEDULES 13 IN 6 MONTHS



THE FIRST SALES CONFERENCE since he took office was presided over Tuesday in New York by James R. Grainger, president of RKO Radio Pictures. Branch and district managers from eastern and southern states attended. Above: Nat Levy, eastern and southern division; Charles Boasberg, general sales manager; Mr. Grainger; Walter Branson, assistant to Mr. Boasberg; Edward Walton, executive assistant to Mr. Grainger; Len Gruenberg, metropolitan district manager; Phil Hodes, New York branch manager, and Herman Silverman, New York sales manager.

Addressing a two-day sales convention in New York Tuesday and Wednesday, James R. Grainger, president of RKO Radio Pictures, announced a schedule of 13 pictures for the next six months with 11 in color by Technicolor. The company president also reviewed operations for the first six months of his regime for the eastern and southern field executives. Charles Boasberg, general sales manager, presided at the meetings.

The sales meeting held at the New York Athletic Club, was the first to take place in New York since Mr. Grainger became head of the company in February of this year. Similar meetings will be held in Chicago August 17 for the midwest and in San Francisco August 20 for western branches.

Praises Sales Force

Mr. Grainger praised Mr. Boasberg and the sales force. Reviewing progress made, he said he noted an increasing enthusiasm and developing company spirit "which augurs well for the future of RKO."

He also stated he was delighted in the unlimited cooperation he has been receiving from Howard Hughes in getting production under way and providing a steady stream of film for release.

The release schedule announced included "The Sea Around Us," in color by Technicolor; "Second Chance," 3-D in color by Technicolor; both in their first showings now, and "Devil's Canyon," also in color by Technicolor, with Virginia Mayo, set for August release.

About to be released is Walt Disney's "The Sword and the Rose," in color by Technicolor starring Richard Todd. Some 300 openings are scheduled across the country early in August. Further releases in-

clude "Jungle Fury," with Ann Sheridan and Glenn Ford; "She Had to Say Yes," comedy with Robert Mitchum and Jean Simmons; "Decameron Nights," in color by Technicolor, with Joan Fontaine; "Son of Sinbad," in color by Technicolor, with Dale Robertson; "The French Line," color by Technicolor, starring Jane Russell; "Marry Me Again," a comedy with Marie Wilson and "Rangers of the North," color by Technicolor, with Victor Mature and Vincent Price.

December releases include "The Big Rainbow," color by Technicolor, cast to be announced; and "The Silver Horde," from the Rex Beach novel, color by Technicolor; with John Wayne and Jane Russell.

"Jet Pilot," also in color by Technicolor, with John Wayne and Janet Leigh will be released shortly after the first of the year.

Mr. Boasberg, in his address, said: "We are in better shape than we have been for a long time. I look forward to the next few months as showing RKO doing the best business in its history."

Mr. Grainger was to depart for Hollywood Thursday to attend a meeting of the RKO board of directors. While there for 10 days, he will confer with C. J. Tevlin, studio head, regarding production.

Takes Booking Service

HARTFORD: Amalgamated Buying & Booking Service, for nearly 10 years operated by Bernie Levy and Lou Ginsburg, will henceforth be managed by Mr. Ginsburg, Mr. Levy relinquishing his interests in the Connecticut concern. Offices are to be moved from 107 Meadow St., to 185 Church St., New Haven. Jack Mullen will be buyer-booker.

RKO AND DISNEY SIGN NEW TWO-YEAR DEAL

James R. Grainger, president of RKO, and Roy Disney, president of Walt Disney Productions, announced jointly in New York Wednesday the signing of a new, two-year releasing agreement which will bring to 18 years the span of the RKO-Disney relationship. Disney product covered by the new pact includes the live-action "Rob Roy," now shooting in England and scheduled for release next February, and the re-release of "Pinocchio" scheduled for next April. Also covered are an undetermined number of short subjects, including some in 3-D and CinemaScope.

Name Distributors in \$21,450,000 Trust Suit

Nine anti-trust suits seeking triple damages totaling \$21,450,000 were filed in New York Federal Court Tuesday by affiliates of Raybond Theatres. In a previous group of suits, other companies associated with Raybond filed anti-trust complaints for damages totaling \$19,350,000 June 9, making a grand total of \$40,800,000 in suits by Raybond companies.

As in the other suits, the major companies are named as defendants in the current action. The plaintiffs charge discrimination against their theatres and inability to get product on desired runs.

Shelley Theatres Corp., operating the Burke Theatre in the Bronx, asks \$750,000. Raychester Theatre Corp., operating the Palace, also in the Bronx, seeks \$900,000. Stateray, Inc., and Raypat, Inc., which operate the State in Paterson N. J., ask \$900,000. Rayhurtz Amusement Corp. seeks \$4,500,000 and the Broadway Corp. asks \$600,000, the two firms operating the Broad in Newark.

Knickerbocker Theatres, Harlem Grand Amusement Co. and Major Amusement Corp., which are associated in the operation of the Harlem Grand Theatre in Harlem, ask \$7,500,000, \$300,000 and \$1,500,000.

Wisconsin Exhibitors

File Trust Action

MILWAUKEE: An anti-trust suit charging conspiracy and restraint of trade and asking \$2,000,000 in triple damages, has been filed here by Ross and Dorothy Baldwin, operators of the Tosa theatre, Wauwatosa, Wisc., against eight distributors and four circuits. Named in the action were Paramount, Columbia, Loew's, Warner Brothers, 20th Century-Fox, United Artists, Universal, RKO Radio, Warner Brothers Circuit Management, Warner Brothers Theatres, Fox-Wisconsin Amusement and Fox-Wisconsin Theatres.

Open Kentucky Drive-In

Robert Enoch has opened his Knox Drive-In theatre, Vine Grove Junction, Ky.

GALLERY OF GREAT SCREEN PERFORMANCES!



To Filmdom's Hall of Fame add the brilliant performances of SPENCER TRACY, JEAN SIMMONS and TERESA WRIGHT in M-G-M's glorious production "THE ACTRESS." In the scene above, Spencer Tracy realizes that a girl, with the courage and perseverance of his daughter, should have the chance to go on the stage even if it means giving up his most cherished possession.

M-G-M invites you to see

"THE ACTRESS"

TRADE SHOWS

AUGUST 3rd

M-G-M presents Spencer Tracy, Jean Simmons, Teresa Wright
in "THE ACTRESS" • Screen Play by Ruth Gordon • From
her Stage Play "Years Ago" • Directed by George Cukor
Produced by Lawrence Weingarten

ALBANY	20th-Fox Screen Room	1052 Broadway	8/3	2 P.M.	MEMPHIS	20th-Fox Screen Room	8/3	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	8/3	2 P.M.	MILWAUKEE	Warner Screen Room	8/3	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	8/3	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	8/3	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	8/3	2 P.M.	NEW HAVEN	20th-Fox Screen Room	8/3	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	8/3	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	40 Whiting Street	8/3
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	8/3	1:30 P.M.	NEW YORK	M-G-M Screen Room	208 S. Liberty St.	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	8/3	2 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	630 Ninth Avenue	2:30 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	8/3	1 P.M.	OMAHA	20th-Fox Screen Room	10 North Lee Street	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	8/3	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1502 Davenport St.	1 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	8/3	2 P.M.	PITTSBURGH	M-G-M Screen Room	1233 Summer Street	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	8/3	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1623 Blvd. of Allies	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	8/3	1:30 P.M.	ST. LOUIS	S'Reno Art Theatre	1947 N. W. Kearney St.	2 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	8/3	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	3143 Olive Street	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	8/3	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	216 E. First St., So.	1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	8/3	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	245 Hyde Street	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	8/3	2 P.M.	WASHINGTON	RKO Screen Room	2318 Second Avenue	1 P.M.
							932 N. Jersey Ave., N.W.	2 P.M.

4,000 BIDS FOR CINEMASCOPE

Lichtman Tells Meeting of 3,000 Lenses Set for Theatres by Year End

A complete progress report on CinemaScope highlighted the two-day sales meeting Monday and Tuesday at the home office in New York of 20th Century-Fox division managers. Presiding was Al Lichtman, director of distribution, who revealed high optimism over the future of the new wide-screen process.

Mr. Lichtman, in outlining the number of pictures to be made by his company and other major and independent producers, predicted a firm roster of CinemaScope product for exhibitors throughout the next year. At the same time he reported that the company had received more than 4,000 applications for CinemaScope equipment from exhibitors.

Tells History of Lens

The 20th-Fox executive recounted the history of the anamorphic lens and its acquisition by the company, and said he was particularly appreciative of the reception given the new medium by exhibitors and equipment manufacturers, who, in a short time, have toolled up to permit an increasing flow of lenses, Miracle Mirror screens and stereophonic sound.

He was highly enthusiastic about the new four-track sound system on film which the company has developed to do away with the problems of the so-called "double system." He told the sales chiefs that "The Robe" would be released only in the single system. In discussing this new sound process, which resulted in the narrowing of the sprocket holes to accommodate the four tracks, he declared that the new sprocket holes also will be suitable for all types of film.

Mr. Lichtman assured the meeting that Bausch & Lomb is prepared to deliver 3,000 sets of projection lenses by the end of the year to enable several thousand theatres to be equipped for the new medium. He also said the new stereophonic sound reproducer will be shipped in September and that it can be mounted on present projectors. It was further noted that 250 camera lenses will be available by the beginning of next month.

Cites Screen Production

Describing the expanding production of Miracle Mirror screens, Mr. Lichtman said that leading circuits and independent exhibitors are ordering and installing screens at a rapidly increasing rate. He said that because of its two-to-one intensity and even diffusion of light throughout its entire surface, the Miracle Mirror screen is the best one on the market.

In addition to the pictures announced for

GOLDSTEIN TO PRODUCE FOR 20th-FOX RELEASE

HOLLYWOOD: Leonard Goldstein, 20th-Fox producer, moved to new offices on the RKO-Pathe lot Monday where he will function as an independent, producing films for release by 20th-Fox. The new company, Panoramic Productions, will make some 3-D films. First on the product lineup is "Gatling Gun," scheduled to get under way in August with Rudolph Mate directing. This will be followed by "Gorilla at Large," "Man in the Attic" and "Three Young Texans." These four will be in color by Technicolor.

CinemaScope production by MGM, Columbia, Walt Disney, Allied Artists, Bert Friedlob, Errol Flynn and Eugene Frenke, Mr. Lichtman said the Ford Motor Company will produce a special subject showing its 1954 line of cars and trucks for private showings to its dealers throughout the country.

Charles Einfeld, vice-president, discussed the campaign for "The Robe," first feature in CinemaScope, which will be premiered in New York the last week of August, and also for "How to Marry a Millionaire." Additional topics on the agenda included sales plans on the remainder of the company's release schedule, and preliminary talks on the recently concluded deal to release a series of independent productions to be produced by Leonard Goldstein.

Round table discussions were led by W. C. Gehring, executive assistant general sales

manager; Arthur Silverstone, eastern sales manager, and Edwin W. Aaron, western sales manager.

Mr. Einfeld said that among the many campaign tools prepared for "The Robe" will be at least 15 different trailers, eight of which will be one-minute star endorsements, and the remainder a variety of production and star-selling treatments. Trailers will start showing in theatres at least six weeks in advance of openings and will be augmented by TV trailers and radio spots.

Arriving in New York from Europe Tuesday, Spyros Skouras, 20th-Fox president, reported reaction to CinemaScope in England was even greater than in the United States. He predicted that 1,000 British orders will have been received by the end of the month.

Mr. Skouras also said he was delighted with the announcement of Warner Brothers' new WarnerSuperScope process, which he said endorsed 20th-Fox thinking as to the value of the CinemaScope screen width.

Famous Players Will Adopt 3-D, Wide-Screen Methods

TORONTO: In a special report to shareholders, J. J. Fitzgibbons, president of Famous Players Canadian Corporation, said the introduction of 3-D films has aroused keen interest on the part of the public and FPC is proceeding immediately with installation of 3-D equipment and wide screens. "Our industry is fortunate in having a large backlog of top pictures," Mr. Fitzgibbons said, "which can be presented in the conventional manner or on the new wide screens." In the same report, Mr. Fitzgibbons also paid tribute to two circuit managers, Ivan Ackery of the Orpheum theatre, and Charles Doctor, of the Capitol, both of Vancouver, for winning Quigley Awards for Showmanship.

Mrs. Ella Shurlock Dies

HOLLYWOOD: Mrs. Ella Shurlock, wife of Geoffrey Shurlock, assistant director of the Production Code Administration, died here Monday following a protracted illness. Her mother also survives.



HOW TO SELL, advertise and exploit new product in new processes, such as "The Robe" and others, was the subject of round table discussions Monday and Tuesday at the New York home office of 20th-Fox. Above, William C. Gehring, executive assistant general sales manager; Al Lichtman, director of distribution; Charles Einfeld, vice-president, and Herman Wobber, western division manager.

Vision Will Continue to Sell Polaroid

HOLLYWOOD: The Natural Vision Corporation, exclusive distributor of 3-D viewers for the Polaroid Corporation for the year ended July 15, announced here last week that it will continue to sell Polaroid 3-D viewers, at the current price, but on a non-exclusive basis.

Approximately 23,000,000 viewers are now on order awaiting allocation to theatres through Natural Vision by RKO, Columbia, Universal-International, Allied Artists, United Artists, MGM and leading independents.

Natural Vision has advised its distributor customers that until further notice from the company, viewer purchase orders and shipping instructions from theatres are to continue to be sent directly to Natural Vision headquarters in Hollywood.

Polaroid Agrees to Make 3-D Viewers for Children

DALLAS: At the request of company heads, the Polaroid Corporation has agreed to develop special 3-D glasses for children, Claude Ezell, president of Ezell and Associates and founder and organizer of the International Drive-In Theatre Owners Association, said here last week. The urgency of providing some kind of adequate polarizing glasses for children was pointed up by Mr. Ezell in a letter sent to all distribution company presidents and general sales managers late last month. Mr. Ezell also disclosed that General Paint Company of Tulsa is developing a special all-purpose screen paint for the drive-in association. Results of the company's findings will be announced at the international drive-in convention to be held in conjunction with the COMPO conference here September 28-30, according to Mr. Ezell.

New York Doesn't Fear Any Viewer Infection

Experts in communicable diseases at the New York State Health Department in Albany are understood to be of the opinion that there is little possibility of contracting any infection from 3-D glasses, and are of the belief that the problem has little public health significance. However, an incident might cause the department to take action. Theatres using reclines are following sterilizing processes recommended by companies manufacturing the viewers.

CinemaScope Manual Ready

Twentieth Century-Fox currently is distributing to theatre supply houses, circuits and independent theatre men a 20-page booklet, a manual of preliminary instructions on surveying theatres for CinemaScope.

Hoff Decries Sacrifice Of Quality for Cost

J. Robert Hoff, executive vice-president of the Ballantyne Company, said in Omaha last week that, if necessary, the company could produce a package for a great deal less than \$6,000, the average figure for the company's recently announced all-system package, but that such an inexpensive package would "not have the picture definition, resolution, sound fidelity and high screen reflectivity and polarization that practically all theatre operators demand." In perhaps two or three years, said Mr. Hoff, there will be developments which will reduce prices. The aim of Ballantyne now, he said, is "to make a system which is reasonable in cost and does not destroy the public's appreciation of good film and good sound."

Natural Sound Claims Seven Channel Use

Up to seven channels can be accommodated by Natural Sound stereophonic sound system designed and manufactured by Kinévox, Inc., it has been claimed by Natural Sound Corporation. The system, the company has announced, was built in compliance with the standard of the Motion Picture Research Council. A single rack cabinet comprises the entire unit, which will fit in any booth, it is said. Power amplifiers, pre-amplifiers, film transport and magazines are enclosed in the cabinet. The system, introduced by Natural Vision Corp., will accommodate conventional, 3-D and wide-screen productions.

RCA Offers Arc Lamp For 3-D, Wide-Screen

A new RCA wide-arc lamp system is now available for 3-D, wide-screen and drive-in theatre use; it has been announced by the theatre equipment section, engineering products department, RCA Victor division. The new lamp includes a special cooling device, a 16-inch diameter reflector and a new feed mechanism. The lamp can be used with any type of theatre projector.

RCA 4-Track Reproducer To Be Ready in September

RCA is expected to make formal announcement soon of a new four-track magnetic stereophonic sound reproducer, suitable for mounting on any late model projector now in theatre use, to be available for delivery in September. Cost of the new equipment will range from under \$5,000 to approximately \$9,000, it was reported.

Poli Theatres to Install New Stereo Equipment

HARTFORD: Wide-screen and stereophonic sound equipment will be installed in Loew's Poli Theatres in Connecticut, it has been announced by Harry F. Shaw, division manager. Screens approximately 46 feet wide and 27 feet high are planned for theatres in Hartford, New Haven and Bridgeport.

30 Films Set Now for New Processes

With Warners' announcement this week of plans for the early production of at least six films in its new WarnerSuperScope process, exhibitors are assured of receiving at least 30 pictures within the next year all in extra wide category, i.e., aspect ratio 2.55 to 1 (CinemaScope) or 2.66 to 1 (WarnerSuperScope).

The breakdown on the 30 films is as follows: Warners, six, WarnerSuperScope; and in CinemaScope, 20th-Fox, 13; MGM, four; Columbia, two; Walt Disney, three; Allied Artists, one, and Errol Flynn Productions, one. These are films for which firm production commitments have been made. It is expected that the number will grow even larger within the next several weeks.

The six WarnerSuperScope films are: "A Star Is Born," "Lucky Me," "Rear Guard," "Helen of Troy," "Mr. Roberts" and "East of Eden." Of 20th-Fox's 13, four already are completed: "The Robe," "How to Marry A Millionaire," "The Gladiators" and "Twelve-Mile Reef." Upcoming are "Prince Valiant," "There's No Business Like Show Business," "River of No Return," "Hell and High Water," "King of Khyber Rifles," "Three Coins in the Fountain," "The Egyptian," "Desire" and "Night People."

The MGM productions include the now shooting "Knights of the Round Table" and "Rose Marie," as well as the forthcoming "Brigadoon" and "Beau Brummell." The Walt Disney roster includes the cartoon feature, "The Lady and the Tramp," and the live-action "20,000 Leagues under the Sea," plus another still untitled. In addition to these features, Mr. Disney plans to produce several short subjects in CinemaScope, including a Donald Duck short and one in the "Adventures in Music" series.

Columbia has announced "several" for CinemaScope, but definitely set for production now are "Pal Joey" and "My Sister Eileen." The Allied Artists' feature will be "The Black Prince" and the Errol Flynn picture, now shooting in Europe, is "William Tell."

To Release 3-D Survey

Jack H. Levin, president of Certified Reports, Inc., is preparing to release the results of a five-month nationwide survey of audience reaction to recently released three-dimensional motion pictures.

"Pimpernel" to Carroll

The distribution rights to "The Fighting Pimpernel," color by Technicolor film starring David Niven, Margaret Leighton and Cyril Cusack, have been acquired by Carroll Pictures, Inc., it has been announced by Carroll L. Puciato, president.

THE PARAMOUNT

CITY	THEATRE	CITY	THEATRE
Albany	Delaware	Memphis	Idlewild
Atlanta	Tenth Street	Milwaukee	Varsity
Boston (Allston)	Capitol	Minneapolis	Loring
Buffalo	Cinema	New Haven	Crown
Charlotte	Dilworth	New Orleans	Imperial
*Chicago	Surf	New York City	Proj. Rm. 1501 B'way (9th fl.)
Cincinnati	Hyde Park	Oklahoma City	Tower
Cleveland	Fairmount	Omaha	Dundee
Dallas	Capitan	Philadelphia	Arcadia
Denver	Esquire	Pittsburgh	Shadyside
Des Moines	Ingersoll	Portland	Laurelhurst
Detroit	Globe	St. Louis	Pageant
Indianapolis	Cinema	Salt Lake City	Villa
Jacksonville	San Marco	San Francisco	Nob Hill
Kansas City	Vogue	Seattle	Varsity
Los Angeles (Beverly Hills)	Beverly	Washington, D. C.	Circle
Houston	Ost	San Antonio	Josephine

*These trade showings will be held July 29th

THESE THREE IMPORTANT PICTURES ARE JUST A SAMPLE OF MANY OTHERS, INCLUDING

THE WAR OF THE WORLDS

Technicolor. Panoramic screen, stereophonic sound

THOSE REDHEADS FROM SEATTLE

3-D. Technicolor. Rhonda Fleming, Gene Barry, Agnes Moorehead, Teresa Brewer, Guy Mitchell, The Bell Sisters

BOTANY BAY

Technicolor. Alan Ladd, James Mason

FOREVER FEMALE

Ginger Rogers, William Holden, Paul Douglas

HERE COME THE GIRLS

Technicolor. Bob Hope, Arlene Dahl, Rosemary Clooney, Tony Martin

FLIGHT TO TANGIERS

3-D. Technicolor. Joan Fontaine, Jack Palance, Corinne Calvet

ELEPHANT WALK

Technicolor. Elizabeth Taylor, Dana Andrews

RED GARTERS

Technicolor. Panoramic screen, stereophonic sound. Rosemary Clooney, Jack Carson

KNOCK ON WOOD

Technicolor. Danny Kaye

CEASE FIRE

Hal Wallis' 3-D production filmed on the Korean fighting front

WHITE CHRISTMAS

Bing Crosby, Donald O'Connor, Rosemary Clooney, Vera-Ellen

THE NAKED JUNGLE

Technicolor. Charlton Heston, Eleanor Parker

MOV
...IN 34 C

10 A.M..

2 P.M..

3:45 P.M..



JUBILEE SHOW NDAY, JULY 27!

TIES, AN ALL-DAY PARAMOUNT TRADE SHOW

We've got the big pictures you've demanded. Now it's up to you to come and see them, even if you haven't been to a trade show in years. Bring your family and friends with you to the Jubilee day of terrific attractions that are spreading boxoffice optimism throughout the entire industry!

.. "THE CADDY" • MARTIN AND LEWIS

Released in SEPTEMBER

.. "LITTLE BOY LOST" • BING CROSBY

Released in OCTOBER

.. WILLIAM WYLER'S "ROMAN HOLIDAY"

Released in SEPTEMBER

GREGORY PECK • AUDREY HEPBURN

"PARAMOUNT IS RED HOT!" SAYS DICK WILLIAMS, IN
LOS ANGELES MIRROR—and this is confirmed by showmen now
doing sensational business with current Paramount hits like STALAG 17—

SHANE—SCARED STIFF—HOUDINI—SANGAREE

People in The News

SAMUEL GOLDWYN, producer, is in Europe promoting the foreign release of "Hans Christian Andersen." During the past week, Mr. Goldwyn has visited France, Germany and Switzerland.

STEVE BRODY, president of Allied Artists, will be the chief speaker at the October 8 banquet of Allied States Association of Motion Picture Exhibitors to be held in Boston.

GEORGE T. SHUPERT has resigned as vice-president and general manager of United Artists Television Corporation to join the American Broadcasting Company as vice-president of ABC Syndication. **FREDERICK A. LONG**, director of radio and television for the Geyer Advertising Agency since 1946, replaces Mr. Shupert at U.A.

S. A. LYNCH, JR. has succeeded his father as president of the S. A. Lynch Corporation. The company has been operating since 1920 as an operator of motion picture theatres.

Y. FRANK FREEMAN, vice-president in charge of Paramount Studio, and **ADOLPH ZUKOR**, chairman of the board of directors of Paramount Pictures Corporation, have been presented with life membership cards in the Musicians' Association of Local 47, Los Angeles.

WILLIAM PIZOR has been appointed vice-president in charge of foreign sales of Filmmakers Releasing Organization.

ARTHUR I. WEINBERG, son of **LOUIS WEINBERG**, a sales executive with Columbia

Pictures, has been appointed assistant United States Attorney for Massachusetts.

HARRY BRANDT, president of the Brandt Theatre Circuit, has been named chairman of the Golden Jubilee dinner honoring **SOPHIE TUCKER** to be held October 4 at the Waldorf Astoria, New York. The dinner is sponsored by the Jewish Theatrical Guild.

ARTHUR DOYLE, EMANUELE ZAMA and **JAMES ALEXANDER**, Universal International overseas managers from Japan, Italy and Uruguay respectively, are in New York for a series of home office conferences with **ALFRED E. DAFF**, executive vice-president, and **AMERICO AROAF**, foreign general sales manager.

DARRYL F. ZANUCK, vice-president of 20th Century-Fox, was the dinner guest of **PRESIDENT DWIGHT D. EISENHOWER** this week at the White House.

HUGO STRAMER, in charge of the RKO office in Colombia since 1949, has been appointed manager for Argentina, it has been announced by **ALFRED CROWN**, foreign manager.

TERRY TURNER and **DON THOMPSON** of General Teleradio, Inc., have been hired by **JERRY PICKMAN**, Paramount vice-president in charge of advertising, publicity and exploitation, to work on the television and radio exploitation of "The War of the Worlds."

Hanlan's Point, Toronto. Although no professional projectionists will be used in the program, the union leader contended that it was the thin edge of the wedge to install Sunday shows in theatres throughout this area.

In announcing that the projectionists would place their objections before the Toronto Civic Board of Control, Mr. Sturgess said, "We believe the whole scheme is commercial. We have always opposed Sunday showings."

Evergreen to Remodel Mayfair in Portland

PORTLAND: Evergreen Theatres will completely remodel the 1,500-seat Mayfair theatre, here, it has been announced by Frank L. Newman, Sr., president. The old theatre, which started as a stage playhouse, will be torn down with only the four walls remaining. Bids have gone out for the remodeling which is scheduled to start next month and be completed by November.

Projectionists Object To Sunday Film Shows

TORONTO: Local projectionists "want no part of Sunday shows," James Sturgess, president of Toronto Local No. 173, Moving Picture Operators Union, announced in launching a protest campaign against film exhibition on Sundays.

The official protest developed when the Toronto Film Council, linked with the National Film Board, obtained permission to conduct "educational film programs" at

Editor Fordham Speaker

Martin Quigley, Jr., editor of **THE HERALD**, was the guest speaker at the Communication Arts Symposium held at Fordham University, New York City, July 23. His talk was entitled, "New Screen Techniques and Ancient Moral Questions." Mr. Quigley was introduced by Rev. John W. Kelly, S.J., chairman of the Fordham University Department of Communication Arts, which includes courses in journalism, radio, television and motion pictures.

AB-PT Had Quarter Net Of \$818,000

American Broadcasting-Paramount Theatres, Inc., reported this week consolidated earnings for the second quarter of 1953 of \$818,000, including \$756,000 from operations and \$62,000 of capital gains. This compares with \$1,459,000 for a similar period last year, of which \$538,000 came from operations and the balance from capital gains. Operating earnings for the second quarter of this year were \$218,000 or 40 per cent ahead of the figure for the second quarter of 1953.

The estimated net for the first six months of 1953 was \$6,550,000, of which \$2,236,000 was from operations, compared with earnings for first half-year of 1952 of \$3,508,000, including \$2,343,000 from operations.

On a per share basis, the quarter earnings amounted to 17 cents on the common stock, after dividends on the preferred of \$136,913, and the first six month common stock earnings were \$1.59, after preferred dividends of \$221,538. This compares with 44 cents and \$1.06 common dividends given in similar periods in 1952.

Leonard H. Goldenson, president, said that earnings from theatre operations for the quarter ran substantially ahead of the same quarter in 1952. The American Broadcasting Company Division operated at a small loss for the second quarter.

During the second quarter, the company divested itself of six theatres, five of which were wholly owned. In order to complete the divestiture requirements of the consent judgment, AB-PT still must dispose of 34 wholly owned and 42 partially owned theatres.

Variety Club Sets Date For Mid-Winter Meet

The mid-winter meeting of Variety Clubs International will be held October 23-24 in Washington, D. C., it has been announced by Jack Beresin, international chief barker. Dr. Selman A. Waksman, developer of Streptomycin, will be presented with the club's humanitarian award at a dinner October 24 at the Hotel Statler. This award is presented to the person, chosen by a committee of publishers, who has been of greatest service to humanity.

Star Pictures with Gum

During the next few months, the Topps Chewing Gum Company will circulate 1,750,000 color photographs of stars in United Artists releases in packages of Topps gum.

Beverly Gets Reissues

Beverly Pictures, New York, has completed a deal with Cardinal Pictures for the reissue of a package of the latter's features for the United States and Canada.

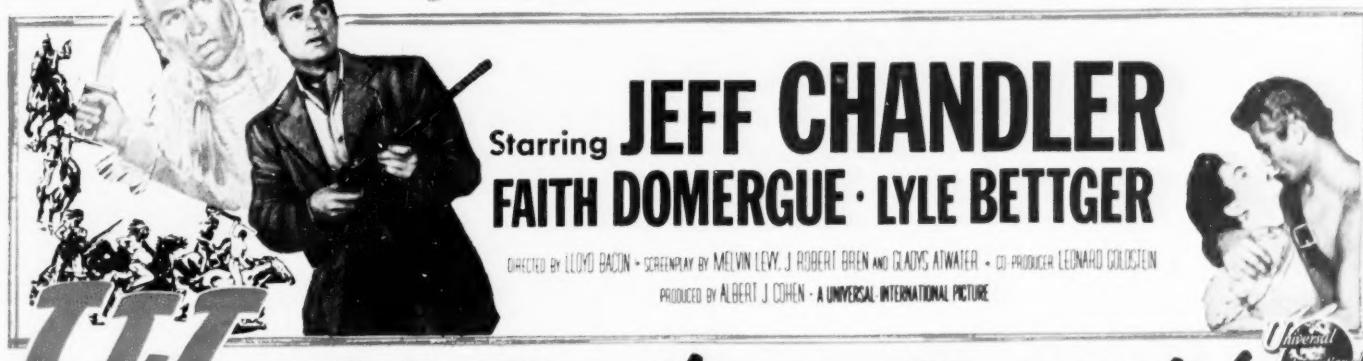
GREAT at the CHICAGO
WORLD PREMIERE
TOPPING EVEN "TOMAHAWK"!

GREAT IN TERRITORIAL
OPENINGS
SETTING NEW RECORDS !



"THE **GREAT**
SDIUX UPRISING"

COLOR BY *Technicolor*



Starring **JEFF CHANDLER**
FAITH DOMERGUE · LYLE BETTGER

DIRECTED BY LLOYD BACON · SCREENPLAY BY MELVIN LEW, J. ROBERT BREN AND GLADYS ATWATER · CO-PRODUCER LEONARD GOLDSTEIN
PRODUCED BY ALBERT J. COHEN · A UNIVERSAL-INTERNATIONAL PICTURE

Universal
International

U-I *still leading the profit parade!*

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

FIVE PICTURES were started during the week, four of them in color and one in CinemaScope. One other was completed and sent to the film editors. That left the production level at 32, no great shakes as a mean-average-level, but not, either, the starvation figure some of the mass-circulation magazines and mass-infiltration radio-columnists have been imputing to this undefeated town.

The CinemaScope undertaking of the week is "Prince Valiant," in color by Technicolor of course, which is being produced by Robert L. Jacks and directed by Henry Hathaway for 20th Century-Fox. Heading the cast are Robert Wagner, Janet Leigh, Debra Paget and James Mason. It's to be a big-scale production on all counts.

WarnerColor is being used by Warner Brothers for its 3-D production of "The Bounty Hunters," which is to be one of the studio's all-media jobs, meaning wide-screen as well as in the above-stated coloration and dimension. Andre de Toth, who directed the studio's first 3-D picture, "The House of Wax," is directing this production, which has Randolph Scott, Dolores Dorn and Marie Windsor as principals.

MGM's "Tennessee Champ" Also Set for Color

MGM is using Technicolor for "Tennessee Champ," which Sol Baer Fielding is producing with Fred M. Wilcox directing. Shelley Winters, Dewey Martin, Keenan Wynn, Dave O'Brien, Earl Holliman and Hope Miller are in the cast.

The fourth color film started during the week is "Ride Clear of Diablo," which Universal-International is making in color by Technicolor, with John W. Rogers as producer and with Jesse Hibbs directing. Audie Murphy, Dan Duryea, Susan Cabot, Abbe Lane are in the cast.

Green-Rouse Productions began shooting "Free and Easy," independently, with Richard Egan, Beverly Michaels and Evelyn Scott in the main roles. Clarence Greene is producing, Russell Rouse directing.

W. Lee Wilder began producing and directing "The Man Who Saved the Earth," independently, which has Peter Graves, Barbara Starr, James Seay, Shep Menken, Frank Gerstle in the cast.

IN A WEEK or so, if all goes well, the stage production of "Top Banana," with text, cast and score intact, will be filmed in 3-D and as if across the footlights, for distribution and exhibition in the usual motion picture manner. The personnel of the stage production, which closed its road season here

with a brilliant four-week run, is standing by, awaiting the call to the camera.

Direct shooting of a stage production has been a favorite dream of show people, on both sides of the fence, for a good many decades, but it's never quite come off so far. And, today, what with talent and labor contracts as they are, and with work for all too scarce for comfort, the chances of success appear slimmer than ever. Whether that's good or bad, in the long view, may be open to question, but until some gifted individual actually proves otherwise it's likely to continue as standard thinking that stage is stage and screen is screen and never the twain, etc.



LAST WEEK the "Los Angeles Times" inaugurated 3-D advertising, opening with a page of Bullock's Store copy on Monday and promising a new page per day thereafter. The blue-red viewer goes along with the paper at no extra charge and readers are requested to retain them for regular use, although replacements can be had for the asking. The newspaper claims "this is the first publication of three-dimension color in a metropolitan newspaper in America." If it turns out that 3-D sells merchandise as well as it sells tickets the Times' "first" will go down in journalistic history as one of the firstest.

Star Tax Bill To Senate

WASHINGTON: The House of Representatives Wednesday passed—with a minimum of discussion—the "Omnibus" tax revision bill, which includes a provision to end tax exemption for film stars who work overseas for 17 out of 18 months. The bill will now go to the Senate for action there.

If passed by the Senate, the bill would be effective retroactively to April 14, 1953, the date on which Chairman Reed (R., N. Y.) of the House Ways and Means Committee, introduced the measure. The bill was approved by the Ways and Means Committee Tuesday, in which form it passed the House.

Boy Scout Jamboree Film in Production

HOLLYWOOD: "Boy Scouts of America Jamboree 1953," an hour-long feature film, has gone into production here at the jamboree site. George Murphy and James Stewart are in charge of the production. The film, which will be made available to scout troops, church and educational groups, and

THIS WEEK IN PRODUCTION:

STARTED (6)

INDEPENDENT

The Man Who Saved the Earth (W. Lee Wilder Prod.)
Free and Easy (Greene-Rouse Prod.)

MGM

Tennessee Champ (Technicolor)

COMPLETED (1)

MGM

The Long, Long Trailer (Technicolor)

SHOOTING (25)

ALLIED ARTISTS

Tabloid Slade (Lindsay Parsons Prod.)

COLUMBIA

Jesse James vs. The Daltons (Technicolor, 3-D, Essky Pic., Co.)
The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT

Crazylegs, All-American (Hall Bartlett Prods.)
The Bigamist (Filmmakers Releasing Org.)
Beachhead (Aubrey Schenck Prod., Pathé-Color, U.A. release, Stereophonic, W.S.)
Camel Corps (Edward Small Prod., 3-D, Eastman Color, U.A. release, W.S.)
Hondo (Wayne-Fellows Prod., Warner release, 3-D, WarnerColor, All-Media)
Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM

Gypsy Colt (Ansco Color)
Rhapsody (Technicolor, Wide Screen)
Knights of the Round Table (Technicolor)

placed at the disposal of the U. S. State Department for exhibition abroad, is being made with the full cooperation of all the Hollywood guilds and unions.

AA to Handle "Jenifer"

Allied Artists has signed an agreement with Three-Fellows Productions to handle the world distribution of "Jenifer," starring Ida Lupino and Howard Duff.

Paramount Buys Story

James A. Michener has sold his story "The Bridges at Toko-Ri" to Paramount for production by William Perlberg and George Seaton.

...from the Honky Tonks to the penthouses
...the creeps, the hoods, the killers
come out to war with the city!

REPUBLIC'S SMASH DRAMA!

HERBERT J. YATES
presents

THE KILLERS

STARRING

GIG YOUNG · MALA POWERS

WILLIAM TALMAN · EDWARD ARNOLD

WITH CHILL WILLS · MARIE WINDSOR · PAULA RAYMOND

Written by STEVE FISHER · Associate Producer-Director JOHN H. AUER · A REPUBLIC PICTURE · REPUBLIC PICTURES CORPORATION

20 MORE FROM ALLIED ARTISTS



SCENE OF THE ANNOUNCEMENT that Allied Artists will make no less than 20 pictures the remainder of this year, and in all media. At the press conference in the Hollywood Roosevelt Hotel, executive producer Walter Mirisch, fourth from the left, tells of company plans, including a very big production, "The Black Prince." With him, on his right, is John C. Flinn, the company's public relations chief.

HOLLYWOOD: Allied Artists will produce no fewer than 20 feature films during the balance of the year, Walter Mirisch, executive producer, revealed to press representatives at a luncheon last week. Among them will be "The Black Prince," in CinemaScope and color by Technicolor, to be made in England as soon as the present studio labor trouble there subsides, according to Mr. Mirisch.

At the same time Mr. Mirisch disclosed that the company will produce four three-dimension features to follow its successful "The Maze," and that allocations for this year's production schedule, comprising 36 pictures, will exceed the previous year by more than 50 per cent.

Although "The Black Prince" will be made available in CinemaScope exclusively, all other AA pictures, regardless of process, color or kind, will be filmed for wide-screen (1.85-to-1) or standard exhibition, so that all theatres may be accommodated by company product in the coming months.

Sees Big "Revival" in Autumn

Asserting that technological innovations have re-interested the public in picture-going so keenly that the industry faces an assured revival in the Autumn, Mr. Mirisch said:

"We feel people will be flocking back to theatres to see the new processes and systems, and we want our pictures to be the ones they will be flocking back to see. Our diversified program will include high, medium and small budget pictures. We will film in CinemaScope, in color by Technicolor, in 3-D, and wide-screen as well as in two-dimension and black-and-white. We have found the market still is open to various film treatments. We believe in healthiness of change, novelty and variety, and we

will follow variety in media and story content."

"The Black Prince," based on the Anglo-French Hundred Years War, will be filmed jointly with AA's British affiliate, Associated British Pictures Corp., under the recently finalized contract with 20th Century-Fox, for use of CinemaScope equipment. Other top AA features going with color in Technicolor are "Annapolis 53" with the cooperation of the U.S. Navy; "The Adventures of Hajji Baba" and "Wichita."

AA's four 3-D features scheduled are "Riot in Cell Block 11," prison melodrama; "House in the Sea," murder mystery; "Dragonfly Squadron," Air Force story, and "Hold Back the Night," Korean War story.

Other features in color are "Pride of the Blue Grass," racing story; "Arrow in the Dust," post-Civil War; "Bitter Creek," outdoor drama, and "Green Hills of Idaho," family story.

The studio's five series—Bowery Boys, Bomba, Wild Bill Elliott, Wayne Morris and James Oliver Curwood—will be unaffected by the company's expanded plan, Mr. Mirisch said.

Agree on Belgian Film Allocations

Company film quotas under the new film agreement with the Belgian Government have been agreed upon, the Motion Picture Export Association disclosed in New York this week. Reissues are not in the allocations. They arose as a problem when one company objected to reissues in its allotment. The agreement allows 251 permits yearly to American companies. It will be made official, it is expected, when an exchange of letters occurs shortly, confirming the agreement.

Superior Films Attacks Ohio Decision on "M"

WASHINGTON: Superior Films, distributors of "M," which was barred from exhibition in Ohio, in a brief filed in U. S. Supreme Court, have branded the Ohio statute requiring prior censorship of motion pictures as a "discriminatory denial of equal protection of law." Discriminatory censorship is charged in the appeal, since there is no censorship of films on television, nationally or locally.

Questioning the grounds under which the film was barred, the brief stated the term "harmful" was vague and indefinite. The Ohio censorship fee of \$3 per reel was also hit as a discriminatory practice.

In his brief, John C. Harlor, attorney, noted that the Ohio Supreme Court did not view the picture in ruling on the case. He therefore called for a reversal of the decision on the grounds that it violated the First and Fourteenth amendments to the Constitution.

Magazine Film Annual Set for Publication

The publication date of the "American Weekly Movie Annual for 1954" has been set for September 13, it has been announced by Ernest V. Heyn, editor of the Sunday magazine which is distributed with 24 newspapers. One of the features of the annual will be a pictorial and verbal preview of films prepared for release during the coming months. Assisting Mr. Heyn in the book's preparation are Liza Wilson, Hollywood editor, and Adele W. Fletcher, women's feature editor.

Metro Revises Schedule Of September Releases

"Half a Hero" will head the list of MGM pictures to be released in September, according to the revised schedule for the month. The other pictures to be released during September will be "The Great Diamond Robbery," "Terror on a Train" and "The Actress." "Julius Caesar" is scheduled to open in several cities next month.

Columbia Increases Note Indebtedness \$1,000,000

WASHINGTON: Columbia Pictures has informed the Securities and Exchange Commission that it has increased its note indebtedness by \$1,000,000, bringing the company's note indebtedness up to \$11,000,000. The report stated that the \$1,000,000 note was part of October 1, 1952, loan agreement of \$15,000,000 made with the First National Bank of Boston, Bank of America, National Trust and Savings Association and the president and directors, Manhattan Company.

Open Connecticut Drive-In

Markoff Brothers Theatres have opened their recently completed 700-car Portland Drive-In theatre, Portland, Conn.

TARGET OF CRITICAL ACCLAIM!

"Taut, well-made spy thriller!
A maximum of suspense!
Good b.o.!" —Variety

"An honest-to-goodness enter-
tainment! Plenty of action . . .
suspenseful! Thrills and laughs
combined!" — Showmen's T. R.

"Thrills! Rapid pace . . . exciting
climax!" — Exhibitor

"Packing a punch for suspense
fans!" — M. P. Daily

"Well-knit suspense film! Taut!"
— M. P. Herald

"Exciting . . . suspenseful!"
— Hollywood Reporter

SHOOT FIRST! 1955
JULIA MURRAY
HERBERT LOM · MARIUS CORING · RONALD CULVER
Screenplay by ERIC AMBLER · Produced by RAYMOND STROSS
Directed by ROBERT PARRISH

SHOOT FIRST!

thru
UA

THE ACTION-SUSPENSE THRILLER OF THE YEAR

BRITISH EXTRA STRIKE ENDS

Resume Full Studio Work; Rank Had Threatened to Close Down Pinewood

by PETER BURNUP

LONDON: The strike of film extras here which threatened to shut down production at all studios was settled Tuesday with the majority of the strikers at the MGM Elstree studio (where the walkout originated) getting an additional 21 shillings a day. The cases of other MGM extras will be considered by a mixed employee-employer panel.

Announcing the settlement, a spokesman for MGM said the terms did not betoken a climb down from the company's original position, since MGM always has been prepared to submit the matter to arbitration, but objected when the extras breached a standing agreement and resorted to strike action.

Followed Rank Closing

Settlement closely followed the Rank Organization's announcement late last week that unless members of the Film Artiste's Association came to terms, all work on four Rank films at the Pinewood studios would be stopped. The Rank announcement came as something of a surprise but was understood to be dictated by the Organization's desire for a general show-down with left-wing, trouble-rousing unions.

Oppose Stereophonic Sound

Opinion appears to be hardening among run-of-the-mill exhibitors against the inclusion of stereophonic sound in the CinemaScope package. Yorkshire's J. X. Prendergast, frequently the spokesman of the middle-bracket theatre men, has issued a long manifesto on the subject.

Says Mr. Prendergast: "I believe that stereophonic sound doesn't matter at this juncture. I believe it doesn't matter with CinemaScope. We can elect to take our piece of CinemaScope or we can use what exists in other technological developments that have taken place in motion pictures over the last 25 years."

"I'd like to ask Mr. Skouras: 'If you didn't have stereophonic sound, if it hadn't been invented and all you had was a Chretien lens and a wide screen would you have still gone forward?' I say he would. I say there's enough there with a good piece of entertainment and famous stars on the screen to create a revolution—without stereophonic sound."

Twentieth-Fox has announced that it will underwrite British manufacturers for initial orders of CinemaScope so that they can retool and deliver the stereophonic sound equipment by mid-September. The companies so underwritten are Western Electric, RCA Photophone, British Thomson-Houston, G.B.-Kalee.

The official statement confirmed that the company had over 250 orders in hand from British theatres. It added "in order to effect a smooth transition to the new system throughout the film industry and to supply the Commonwealth with the revolutionary anamorphic wide-angle lens system, 20th Century-Fox would need the total stereophonic sound equipment that can be turned out by all manufacturers to meet theatre requirements."

Spyros P. Skouras commented: "For the first time in history a motion picture company has undertaken such a great project as underwriting equipment manufacturers for the benefit of others as well as themselves. We have made CinemaScope available to all studios, all producers and cinemas throughout the world."



Producers, as expected, reacted promptly and acidly to the recently reported box office "appraisal" of British films by CEA's bookers' committee.

In his valedictory address as president of BFPA, Reginald Baker cited *THE HERALD'S* Box Office Survey which showed that, in 1952, of 15 films named in the big money-taking category no fewer than eight were British. Mr. Baker said that he was "amazed and perplexed" by CEA's appraisal in the light of *THE HERALD'S* survey.

Cites Industry Hurt

He went on: "It is not the slightest use for an industry to say that its wares are not of high quality and then expect the public to buy them. It discloses a malaise from which, with certain notable exceptions, the retail side of our industry unfortunately suffers today."

Reported to CEA's executive committee also were letters of remonstrance from the J. Arthur Rank Organisation's John Davis, ABC's D. J. Goodlatte and J. H. Laurie, managing director of the Film Finance Corporation.

By withdrawing their representatives from the CEA's bookers' committee, Mr. Goodlatte and Mr. Davis effectively killed CEA's plan to extend the appraisal to American films. The former objected to the British appraisal being disclosed to the press, saying that it was fantastic that an industry should publicly decry its own product. Mr. Davis took much the same stand in his letter to the exhibitor group.



Customarily urbane and reserved Sir Philip Warter, ABPC's chairman, threatens to become, at least for the time being, a storm centre in industry affairs.

He startled the trade by declaring that without a substantial reduction in entertainment tax and a readjustment of the Eady Levy the Elstree studios of his £20,000,000

corporation may be forced to close down. Sir Philip then said that a remission of tax in the order of £10,000,000 annually is necessary if both the exhibition and production sides of the industry are to survive.

Cuts Some Seat Prices

Immediately thereafter the ABPC chief unobtrusively reduced the price of the four-shilling balcony seats in certain of his theatres to 3s. 1d. from Monday to Friday. About 200 houses were understood to be affected by the new policy.

Sir Philip's theatre chief, D. J. Goodlatte, hurriedly explained that the theatres involved were certain suburban houses where many of the front balcony seats are empty during the week.

Apprehensive independent exhibitors immediately discerned the ancient bogey of a seat-price war in the ABC move. CEA's executive committee protested vehemently at the circuit's unilateral action. The public, the committee said, would look forthwith for a relative reduction in all theatres big and small. The latter, it was claimed, couldn't stand the strain. CEA's officers were instructed to talk the matter over with Sir Philip Warter and Mr. Goodlatte.



CEA has still on its agenda another bugbear; the future form and scale of the Eady Levy. The Government has said that failing a general agreement it will produce its own plan and make it statutory. The four associations concerned have now arranged a meeting for July 28 in an effort to arrive at an agreed scheme.

Meanwhile, the just issued Exchequer returns disclose that entertainment tax receipts for May, 1953, were £291,000 down from the previous month and £230,000 lower than for the same month last year. The £3,068,000 total is the lowest for May in the three-year period the Eady Plan has been in operation.

To bring home to the general public their parlous straits, CEA has asked the whole industry to join an economy campaign for the next 12 months.

1953 Kinematograph Annual Published in London

LONDON: "The Kinematograph Weekly" has announced the publication of the "1953 Kinematograph Year Book," annual publication of facts and figures on the British motion picture industry. Among the general and specific trade statistics contained in the 613-page, thumb-indexed volume are listings of all films trade-shown in 1952; names of trade organizations, renting companies and studio service companies; a "Who's Who in the Industry," and classified trade and general trade directories. Also included are listings of leading circuits and equipment firms.

Acquires "Time" Rights

MacDonald Pictures, New York, has acquired United States distribution rights to Associated British Pathé's "So Little Time," it has been announced by B. R. Schrift, president of the distributing company.



...And the sound was all around

No wonder the audience loved it... loves it—more and more.

New "depth" and "breadth" of sound and optics. New technics in production, processing, and projection. These—plus an ever-increasing interest in color—are problems discussed everywhere today... problems which the Eastman Technical Service for Motion Picture Film is helping the industry to solve.

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The National Spotlight

ALBANY

Drive-in business, seriously affected by record-breaking rains in April and May, is 20 percent below the level for a similar period of 1952, but it has improved so steadily during recent weeks that by mid-September, grosses may equal or exceed those for last year, an informed Film Row source said. . . . The industry is speculating on the protest which Radio Station WABY filed with FCC against the recent issuance of TV permits to Patroon Broadcasting Company and Van Curler Broadcasting Corporation. . . . Fabian's Mohawk drive-in, which claimed to be the first "upstate" to show a 3-D feature, racked up a good gross on four days of "House of Wax." . . . Edward L. Fabian, roving zone manager for that circuit, conferred here with division manager Saul J. Ullman. He also inspected theatres. . . . H. Simon Ullman is now assistant at the Palace. He succeeded James A. Faughnan, former Warner Theatres up-state contact manager, who had been working at the theatre nights, in addition to a day-time accounting job.

ATLANTA

Miss Shirley Fuller, secretary Astor Pictures, is back at her desk after a vacation. She will be married in Austel, Ga., September 3. . . . Joyce Knighton, formerly of the booking department, Monogram, has a new little baby girl. . . . Mr. and Mrs. Harry Hall are the new owners of the Rex theatre, Carrabelle, Fla. . . . C. J. Brown, for the past few years manager of the Martin theatre, Calhoun, Ga., transferred to the Martin, Fitzgerald, Ga. . . . Mr. and Mrs. E. C. Fain, for many years owner of the Fair theatre, Wetumpka, Ala., celebrated their 50th wedding anniversary. . . . The new owner of the Gainesville drive-in, Gainesville, Fla., is Tom Daniels. . . . The Carolina theatre, Clover, S. C., has been closed by its owner for renovation and remodeling. The job will cost around \$10,000. . . . George Andrews, booker, R. K. O., Jacksonville, Fla., back after a vacation. . . . The G&M drive-in, Slocomb, Ala., owned by W. B. Gilley, has opened. . . . J. B. Bush is the new owner of the Slappy drive-in, Albany, Ga.

BOSTON

George Bailey has been named manager of the State theatre, Stoughton for Interstate Theatres, working under Chris Joyce, district manager. . . . Erwin Neumann, another district manager for Interstate, and Mrs. Neumann are the parents of their second daughter and third child, Gretchen, born at Day Kimball Hospital, Putnam, Conn. . . . Frank Petrone, head shipper at Columbia has taken his wife and daughter to the Virgin Islands for a vacation cruise. . . . Lloyd Bridgman, circuit owner of Dover, New Hampshire is still in the President's Gold Tournament at the Dover Country

Club by chalking up an impressive score of 78 in the first qualifying round. . . . Manager Arthur Rosenbush of the Hoosac drive-in, Adams, Mass. has completed the new Kiddieland Playground and has established Friday nights as Kiddie Gift Nights, with the local merchants tieing in with a free gift for each child under 12 years old accompanied by a parent. . . . Lon Hacking's engineering staff of Image and Sound Service is installing 3-D equipment at the rate of four or five a week in theatres in the New England area.

BUFFALO

Mannie A. Brown, former manager of the local Paramount, ELC, and UA exchanges, who recently went to Detroit for a brief term as UA city salesman there, is back in town as city sales manager for Columbia Pictures. . . . Joe A. Gullo, projectionist at the Mercury for over 14 years, is a candidate for supervisor in the 26th ward on the Republican ticket. . . . William D. Edler has resigned as assistant manager at the Paramount, effective July 29. He will work on a farm, with his father, near Silver Creek. . . . John Zimmerman has resigned as manager of the Niagara theatre, UPT community house, because of ill health. He is remaining on the job until the end of the month. . . . Jean Shearman, stenog at Elmwood Theatres, Inc., has announced her engagement. . . . Tri-State Candy, which supplies many of the candy booths in Western New York theatres, has made the high bid for the refreshment concession in Memorial Auditorium for the year starting Sept. 1. . . . Bill Rowell, 20th Century-Fox salesman, is back from a fishing vacation in the

Canadian wilds. . . . George H. Mackenna, Lafayette general manager, is sporting a snappy new Buick Roadmaster in which he probably soon drive into Canada for his annual vacation. . . . Arthur Krolick, UPT district manager, is back on the job after spending his week's vacation moving into a new home he recently acquired in north Buffalo.

CHICAGO

Stan Levine, National Screen Service salesman recently transferred here from New York, has brought his wife and their new baby to Chicago. . . . Dave Wallerstein, B. & K.—Great States general manager, has been appointed area chairman for the motion picture industry of President Eisenhower's Korean Relief Fund drive. . . . Mrs. Arthur Manheimer, wife of the local branch manager of National Screen, headed for Pensacola to visit their son, Don. . . . George Bush, Jr., son of RKO head booker, George, Sr., has been promoted from 1st Lt. to captain. He is stationed in Korea. . . . Industryites here were saddened by the fire that demolished Al Simon's restaurant, long a familiar landmark on film row. . . . Lee Eastman has succeeded Tom Duckworth as manager of the B. & K. Varsity in suburban Evanston, moving up from his post as assistant there. Duckworth is entering the real estate business.

CINCINNATI

The neighborhood 720-seat Jackson theatre, and old landmark in the area, which was opened many years ago by the late Jerome Jackson, has been sold by his widow to Walter J. Glassmeyer, a local real estate investor. No change in theatre operating policy has been announced. . . . The Cincinnati Variety Club, Tent No. 3, will hold its annual golf tourney at the Kenwood Country Club August 24, instead of the Summit Hills Country Club, where the event heretofore always has been held. Hoyes McGowan is chairman of the affair. . . . Reports from Washington indicate that Colonel Joseph F. Goetz, former Cincinnati theatre executive, recently confined in the Walter Reid Army Medical Center, because of a heart attack, is doing nicely. Colonel Goetz is chief of the Entertainment Division of the Army Air Corps in Washington. . . . Charles W. Mayhugh, who has been manager of the Kentucky and Virginia theatres, in Somerset, Ky., has resigned to become managing director of the new Jesse James drive-in theatre, which is located in Toledo, Ohio.

CLEVELAND

Hippodrome made industry history this week by being the first theatre in the Greater Cleveland area to present a wide screen picture with stereophonic sound for the general public. Picture was Columbia's

(Continued on opposite page)

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"Let's Do It Again" at regular prices and public response was highly satisfactory. . . . 20th-Fox was host to an industry luncheon on Friday in the Statler Hotel in honor of Leonard Goldstein, producer, who brought a print of his newest feature picture, "The Kid From Left Field" for a special pre-release invitational screening to which members of the Cleveland Indians and industry members were invited. . . . Skirball Brothers, owning a circuit of a dozen houses in the Greater Cleveland area, negotiated a long term lease on the 1600-seat Paramount theatre, Steubenville, from Gamble Enterprises. . . . Eddie Catlin takes over as Warner city salesman where Ernest Sands, promoted to branch manager, left off. . . . Lester Dowdell, Warner booker, is ill in Doctor's Hospital. . . . Grove Theatre, Columbus Grove, closes July 31 until further notice. . . . Lou Geiger, for 25 years United Artists salesman, is now handling a bicycle promotion deal for theatres.

COLUMBUS

Bus strike here has cut grosses. . . . Loew's Ohio is using the new improved laminated safety glasses for its 3-D showings. Ohio has three solid weeks of 3-D bookings including "Sangaree," "It Came From Outer Space" and "Fort Ti." . . . Paramount has announced a world premiere of the new Dean Martin-Jerry Lewis comedy, "The Caddy" for August 17 at Loew's Ohio in connection with the Celebrity Golf Tournament and the National Caddies' Tournament. . . . Construction of a 175-car ramp-style parking garage at 72 S. Front Street is expected to be completed this fall. Site is near all downtown first-runs. . . . Councilman Daniel J. Whitacre's revision of the city amusement tax will call for exemption of admissions of 50 cents (established price) and under, it is reported. . . . Earl Seitz, of the Seitz Amusement Co., said the 76-year-old opera house at Sandusky, Ohio is being sold to make way for a parking lot.

DENVER

Indications are that the crowd at the "Denverities," being put on Aug. 19 by Variety Tent 37 at Park Hill Country club, will be a record-breaker, and the committee urges all to buy their tickets (at \$10) as early as possible, since capacity is limited. The affair will get under way with a golf tournament, to be followed by luncheon, bridge, a soft-ball game, horseshoes, and all the popular picnic games. . . . Robert Lotito, formerly a city manager for Fox Inter-Mountain Theatres at Pocatello, Idaho, who has been out of the motion picture theatre business for some time, has been named manager of the Denham. He succeeds Al Lawter, who resigned because of ill health. . . . Merril Nygren has opened his new 300-car drive-in at Oskosh, Neb. . . . Al Koltz, RKO district manager, starting on visit to his midwest exchanges in Kansas City, Omaha and Des Moines.

DES MOINES

A lengthy dispute over the licensing of a Central States drive-in theatre at Boone has been resolved. The Boone city council last week passed a special ordinance amending the zoning ordinance to allow Central States to construct the drive-in within the city

limits on Mamie Eisenhower Avenue west. . . . Dr. John Skogmo and Jon Nelson have purchased the Vern theatre a Lu Verne from Bill Fox. The new owners appointed Mr. and Mrs. Bob Bigings managers. . . . The Cozy theatre at Morning Sun has reopened after having been destroyed by fire in February. . . . K. C. Sargent has opened a 300-car drive-in on Highway 75, about 13 miles from Rock Rapids. It is called the Verne. . . . Robert Morton of Fremont, Neb., has been named new manager of the King theatre at Albia. . . . Mr. and Mrs. Dwight Hanson have leased the Golden Buckle theatre at Rockwell City from Bob Fridley and Bob Bernau. . . . Daryl Bloodworth of Kansas City, Mo., has taken over as assistant manager of Commonwealth Theatre Corp.

houses in Creston. He will manage the Commonwealth's drive-in now under construction. . . . Irwin Godwin, RKO shipper, was married in Omaha, Neb., to Nora Anderson. . . . Earl Sutphin, MGM booker, is convalescing following surgery.

DETROIT

"The Great Sioux Uprising" opened at the Oakland, Pontiac, with a stageful of Sioux led by a pretty Hollywood type squaw. . . . The Eagle was loser by \$195 to a safe cracker. . . . Another United Detroit house on the east side of Detroit has added to the list of stereophonic sound installations in preparation for the "House of Wax." . . .

(Continued on following page)

BURT LANCASTER
MONTGOMERY CLIFT
DEBORAH KERR
FRANK SINATRA
DONNA REED

FROM HERE TO ETERNITY

BURT LANCASTER
as **MILT WARDEN**

*"There was one thing
he wouldn't do —
even for a woman!"*

A COLUMBIA PICTURE

(Continued from preceding page)

Fifty years of motion pictures were celebrated by a display of stills at the Michigan—starting with "The Birth of a Nation" and running through "Shane."

HARTFORD

Paramount's "Scared Stiff" and "Shane" chalked up well-above-average trade in Connecticut first-runs. . . . Mrs. Kate Treske, manager of the Lenox theatre, Hartford, has returned from a vacation stay in Los Angeles. . . . James Hill, of the Rialto theatre, Bridgeport, Conn., and Mrs. Hill are parents of a baby boy. . . . Harold Gaboury, formerly assistant manager at the Warner theatre, Bridgeport, has been named assistant manager of the Roger Sherman theatre, New Haven, another Stanley Warner first-run house. . . . John E. Petroski, manager of the Stanley Warner Palace, Norwich, returns July 25 from a vacation. . . . Anthony Nodolony has been named assistant manager of the Crown theatre, Hartford. . . . Ed O'Neill, general manager of the Markoff Bros. Theatres, Colchester, Conn., is personally managing the circuit's newly-opened Portland (Conn.) drive-in theatre this season.

INDIANAPOLIS

The Allied Theatre Owners of Indiana, which took a firm stand against audience collections in 1945, now urges Hoosier exhibitors to show the presidential trailer and pass the plate for the Korean relief fund the week of July 25. The exception was voted at the July board meeting. . . . Trueman Rembusch, back from another amusement tax conclave in Washington, is optimistic. . . . Ike Sollers, veteran Covington exhibitor, died July 16 at the age of 70. . . . W. T. Studebaker has ordered a CinemaScope screen and complete new Simplex stereophonic sound and projection equipment from National Theatre Supply for the Logan at Logansport. . . . Al Hendricks, manager of the Indiana, estimates a \$25,000 gross for "Shane," which introduced his new panoramic screen this week. . . . Rex Carr, operator of the Ritz, cleaned up with a week's exclusive neighborhood showing of the Coronation film. . . . Dale Schuder is running the Circle while manager Walter Wolverton vacations in Michigan and Ohio.

JACKSONVILLE

The Beach theatre at Jacksonville Beach has become the first house in a North Florida resort area to book 3-D pictures. . . . At Florida State Theatres: vice-president and Mrs. Louis J. Finske have returned from a vacation trip to the North; William C. Bostwick is a new attorney on the legal staff; Ann Dillon has replaced Helen Schnabl as LaMar Sarra's secretary; Mrs. Earl Griffin is reported recovering from a serious illness; and Barbara House is a new secretary in the office of Bob Harris. . . . Jimmy Langston and Patricia Norris are new staffers at the Palace. . . . Mrs. Bobbie Preacher is now managing the San Marco. . . . Hal Stanton is back at the Florida after a tour of the Midwest. . . . One local exhibitor has expressed satisfaction over the use of plastic frames for 3-D viewers rented to his theatre by the Electro Aire Corp. The glasses are sterilized by a special process after they are used each time.

KANSAS CITY

Returns from the annual 2-week "Rhoden Weeks" campaign of Fox Midwest in honor of the circuit's president, E. C. Rhoden, show gains over the returns of the same weeks in 1953. This report is considered especially significant since the Fox Midwest circuit includes no drive-ins. . . . Edward Richardson, 25 years a theatre manager for Loew's, for nearly 10 years manager of Loew's Granada at Cleveland, is temporarily managing Loew's Midland at Kansas City, pending appointment of a manager to succeed the late Howard Burkhardt. . . . The board of directors of the Kansas-Missouri Theatre Association devoted its meeting July 15 at Kansas City to discussion of a plan for last-minute action concerning the 20 per cent tax. . . . The Motion Picture Association of Greater Kansas City this year has again sponsored a group of boys for attendance at a Y.M.C.A. camp.

LOS ANGELES

Fred Greenberg, Warner branch manager, is in St. Vincent's Hospital for a check-up. . . . The office personnel of the Universal-International exchange had a surprise party for branch manager Abe Schwerdlow on his natal day. . . . Dick Lithgow, former Metro salesman, has been appointed manager of the Gilmore drive-in, which is operated by the Sero Enterprises. . . . Centinella Park, Inglewood is the place, and Sept. 12, is the date for the third annual picnic of the Film Row Club. Dave Bershon, operator of the Leimert theatre, and Ezra Stern, Film Row attorney, have been named co-chairmen of the outing. . . . Henry Herbel, district manager for Warner Bros., flew to New York to attend a meeting at the home-office. . . . Jerry Logue, United Artists booker, is back from a vacation in Las Vegas. . . . Bill Watmough, Warner salesman, is back from vacationing in Lake Tahoe.

LOUISVILLE

W. E. Carrell, Sr. is about to celebrate his 40th anniversary in the motion picture industry, having covered just about every phase of the business including acting, owning and operating theatres, supplying and equipping movie and stage theatres. At the present time "Bill" heads the Falls City Theatre Equipment Company here. . . . The first run Rialto theatre here, owned by Fourth Avenue Amusement Co. and managed by Johnson Musselman, has booked the Ballet Theatre, in the basically movie house, for matinee and evening performances January 19, 1954. The company of 100, is now touring Europe. . . . New Karagheusian Gulistan carpet is to be installed in the Bard theatre here. The Bard a subsequent run neighborhood theatre is owned by Premier Theatres, Evansville, and is managed by E. Allen. . . . The Scott theatre, Scottsburg, Indiana, managed by Tex Richards, is being equipped for three-dimensional films.

MEMPHIS

Wide-screen installations continued to hold the center attention in Memphis. Three more theatres, the Rosemary, Joy and Park installed new wide screens this week. This makes a total of 12 wide-screens now in operation in Memphis. . . . Linden Circle and Memphian theatres, Memphis neighbor-

hoods, took on first run pictures as an experiment and owners reported they were well pleased with the results. . . . Grand theatre, Water Valley, Miss., owned by Leon Roundtree, was burned to the ground by fire of unknown origin July 14, Roundtree reported on a trip to Memphis. . . . Lightning struck the Drew theatre, Montecello, Ark., owned by Mrs. B. V. McDougal, and fire followed. The theatre was almost completely destroyed. . . . W. C. Sumpter, Cotton Bowl, Lepanto, Ark., was in town with the news that his new 350-car LePanto drive-in was now in full operation and doing a nice business. . . . J. J. Sharum, Shannon, Walnut Ridge, is recovering from an illness at Baptist Hospital in Memphis.

MIAMI

"Stalag 17" was a three-week tenant at the Royal and Variety theatres. . . . Paramount also held over "Charge at Feather River." . . . Charles Rich, returned after a year's leave to again manage the Cinema, with Upton Christian as assistant. . . . Joe Hornstein, of the theatre supply house, was in Marathon, Florida, recently on a business trip. . . . Harry Kronewitz, assistant at the Carib, reports manager Tom Rayfield and family are up in his home state of Virginia for a vacation. . . . Construction has begun on TV station WITV, owned by M. V. Loewi. The station's tower and studios will be built on a tract of 35 acres which is in both Dade and Broward counties. . . . 'Bessie' Morgan, formerly secretary to Sonny Shepherd, is summer vacation relief secretary in the Wometco home office. . . . Hal Kopplin's assistant in the art department, Claude Norton, has joined the vacationing hordes.

MILWAUKEE

A change made along film row was at the Warner exchange here. Branch manager R. H. Dunbar went to Chicago to be district manager. Taking his place is Jack Kalmenson who previously was branch manager for Warners at Pittsburgh. . . . August 12 is the date set for Wisconsin Allied's next regional meeting to be held at Rice Lake, Wis. The board of directors will hold their meeting the night before. . . . Mrs. Harry Lestikow, inspector at the RKO exchange, is celebrating her 25th wedding anniversary. . . . Florence Sutton, secretary to Leu Elman, branch manager at RKO, is mighty happy. Her husband, who has been at the Veterans hospital due to wounds received in Korea, is expected to be able to come home in about three more months. . . . High winds here recently did some damage to one of the wings at the tower of the Bluemound drive-in here, but it has since been repaired.

MINNEAPOLIS

Neighborhood theatre operators report a seasonal upturn in business with grosses ahead of last year at this time also. . . . Ruth Johnson, booker at Columbia, is engaged to Rodger Deitz, also a booker at Columbia. . . . Quad-States Theatre Service is now handling the buying and booking for the Lyric, Rugby, N. D., operated by Otis Engen and Guy Troyer, and the State, Bottineau, N. D., operated by Carter Troyer. . . . Walter Everstad opened his Twilight

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drive-in at Centerville, S. D. . . . Triangle Outdoor Theatres is installing monkey zoos as an added attraction for its drive-ins at Minot, N. D., Mankato, Minn., and St. Cloud, Minn. . . . Stanley Lambert, projectionist at the Tower in Superior, Wis., died of a heart attack. . . . J. W. MacFarlane, branch manager of National Screen, is vacationing at his lake home near Glenwood, Minn.

NEW ORLEANS

Garland Thornhill, who has managed the Mitchell drive-in, Hammond, La. for the past 4 years, has purchased it from J. T. Mitchell. . . . Allied Theatre Owners of Gulf States headquarters are urging all exhibitors to sign the Korean Collection Pledge and return it immediately to Louis Boyer National Screen Service, who will furnish the necessary trailer and other equipment for the drive. . . . John Shaeffer, Sr., Shaeffer Film Delivery Service, and Mr. Kemp, his associate in popcorn and supply business, purchased the General Radiator & Generator Co., Marrero, La. . . . J. E. Noel's new Community theatre, Bolton, Miss., opened July 21. . . . A. Hopkins' 49 drive-in, Jackson, Miss. closed. It was one of the state's first all-colored patronage drive-ins. . . . Al Durning, pioneer showman, both in distribution and exhibition here in New Orleans, is back again in a local hospital. His host of friends wish for a speedy recovery. . . . Foster Hotrad, back in civilian clothes after two years with the army stationed in Germany, is now with Paramount Distributing Corp. in Atlanta. He was formerly office manager in the local exchange.

OKLAHOMA CITY

Oklahoma Tax Commission report tax for the month of May, 1953 for theatres showed 323 returns and \$30,189.04 tax, compared with 316 returns, \$30,799.76 tax for the month of May, 1952. This indicates a decrease of 1.98 per cent. . . . The Will Rogers theatre is the first suburban theatre equipped with stereophonic sound, panoramic screen and 3-Dimension projection. The new panoramic screen is the second largest of its type in Oklahoma, Kreuger Dillender, new manager announced. . . . "Let's Do It Again" is showing for its 3rd big week at the State theatre. . . . Starlite drive-in theatre, Shawnee, Okla., celebrated its 5th anniversary July 15. All the kiddies were given free candy. All cars were admitted for 50c a car for the anniversary celebration.

OMAHA

The Cooper Foundation of Lincoln gave \$5,000 for one of the first donations to the new Nebraska Independent College Foundation, Inc., which filed for incorporation last week with seven state colleges as charter members. . . . The Oregon Trail drive-in has opened at Hebron, Neb., and owner Harold Struve is starting work on rebuilding his Majestic theatre that was all but demolished by a tornado. . . . Away on vacation are Evelyn Cannon, MGM office manager; Warner salesman Bob Hirze; Myrtle Snelling, Columbia secretary; Mel Kruse, Pierce exhibitor; Mort Ives, Co-Op Booking Service; and Donna Carpenter, RKO biller. . . . Columbia salesman Ed Cohen's nationally-known German shepherd champion, Paladine of Grafmar, was killed by an

auto. . . . Mrs. Walter Green, owner of FEPCO, is visiting in Boston. . . . Mr. and Mrs. Merrill Nygren opened a 250-car drive-in at Oshkosh, one of the smallest cities in Nebraska to have an outdoor theatre. . . . Several of Omaha's leading neighborhood theatres are about ready to install 3-D. . . . Ann Hamer has joined the Co-Op Theatre Service staff.

PHILADELPHIA

New commander of the Variety Post, American Legion, composed of members of the local Variety Club, Tent No. 13, is Joe Singer. . . . Isadore Perlis, city manager in Camden, N. J., for the Stanley Warner Theatres, said extensive damage was caused

at the circuit's Lyric, closed for the past six months, when vandals entered the house and flooded the first floor and balcony by turning on fire valves. . . . Motion Picture Associates staged a dinner July 13 at the Hotel Warwick as a testimonial to John Turner, Stanley Kostitsky, Mort Magill, Ben Felcher and Ben Baché—all of whom recently earned major promotions at the local distributing companies. . . . Morris Goldberg is the new relief manager for the Stanley Warner houses, currently at the Lane. . . . Buckley Amusement's Majestic, Shamokin, Pa., closed for the remainder of the summer. . . . Tri-State Buying and Booking Service here is now handling George Gatta's Dushore, Dushore, Pa., and Wyalus-

(Continued on following page)

The poster features the names of the main stars in large, bold, white letters against a dark background: BURT LANCASTER, MONTGOMERY CLIFT, DEBORAH KERR, and FRANK SINATRA. Below them, the title 'FROM HERE TO ETERNITY' is displayed in a large, stylized, slanted font. To the right, there is a black and white photograph of Montgomery Clift and Deborah Kerr. Clift is in the foreground, looking towards the camera with a serious expression. Kerr is behind him, looking off to the side. At the bottom left, a dark rectangular shape contains the text 'A COLUMBIA PICTURE'. At the bottom right, there is a quote: 'MONTGOMERY CLIFT as PREW
"Prew was a hardhead
—the tougher it got,
the better he
liked it!"'

(Continued from preceding page)

ing, Wyalusing, Pa. . . . A. C. Devens is the new owner of the Himmier, Dallas, Pa. . . . Haar's drive-in, Dillsburg, Pa., with a 520-car capacity, is now open. Vincent W. Haar is the owner. . . . Mark Rubinsky's Uptown, Harrisburg, Pa., is the first neighborhood house in that city to show 3-D film.

PITTSBURGH

Jack Kalmenson, branch manager for Warners here, has been transferred to Milwaukee in a similar capacity. He will be succeeded here by Jerry Wechsler of Cleveland. . . . The Strand theatre is getting an elegant face lifting for the Fall. About \$10,000 is being spent in a new screen and other equipment. . . . John Harris has arrived here from Hollywood to assume talks with the officers of the Harris Amusement Company. . . . Dolores Schultz of the Fulton staff is now Mrs. Gilbert Feller and she is retaining her position. . . . Bobby Dunbar, former Pittsburgher, has been upped to be in charge of the Stanley Warner mid-west territory. . . . Francis Guelh, Universal-International exchange manager here, recently took his first vacation in five years. He took his mother to Canada for a two-week rest.

PORTRLAND

First run business has gone into a slump here. . . . J. J. Parker's United Artists theatre shutters for a face lifting job after more than 25 years of action. House featured a single picture policy. . . . J. J. Parker's publicity director is back at his desk after a week's vacation. . . . Evergreen circuit managers are off to Seattle for a two-day business meet and a preview of the new CinemaScope screen with stereophonic sound. . . . Orpheum theatre gets new CinemaScope screen installed this week. . . . Jack Matlack is off to Seattle on business. . . . Mayfair manager, Herb Royster, is back from vacation.

PROVIDENCE

Hundreds of Rhode Islanders were shocked to learn of the sudden death of Howard C. Burkhardt who managed Loew's State Theater from 1935 to 1938. Mr. Burkhardt, who passed away in Kansas City, endeared himself to all while managing the local house. . . . Western films, celebrating their golden anniversary year, are the subject of the annual summer Motion Picture Study Group series of programs by the Student Union of the University of Rhode Island. In the four-week series, films ranging from "The Great Train Robbery" to "High Noon" will be shown. . . . Sir Cedric Hardwicke made a personal appearance at the Somerset Playhouse in "Island Visit." . . . "Shane" opened auspiciously at the Strand. . . . The Cranston Auto theatre presented an all-3-D program headed by "Fort Ti." . . . The Kent in nearby East Greenwich is now equipped for 3-D showings. "House Of Wax" played to good attendance there.

SAN FRANCISCO

Top grosser was "Shane" at the Paramount, the picture leading the boxoffice count here for the past three weeks. The film will hold four weeks there. . . . Jerry Zigmund, United-Paramount western division manager, was scheduled to be in from

Los Angeles for conferences with Earl Long, U-P district manager, July 22-25. . . . B. B. Baird opened his new drive-in at Garberville, July 17. . . . Hulda McGinn, California Theatres Association legislative representative, was called to Washington by COMPO for contact with western senators on the tax repeal campaign. . . . Changes in management on the street include promotion from assistant, St. Francis to assistant, Paramount, of Arnold Courtner. Don Haley of Paramount, Kansas City, replaced Courtner at the St. Francis; Don Wine, assistant, Orpheum, resigned and was replaced by John Boyle; James Ambrose, United Artists assistant, resigned. . . . Anne Belfer, North Coast publicist, will vacation for two weeks starting July 27.

ST. LOUIS

The Capitol theatre, 900-seater in downtown St. Louis, will soon be razed to erect a parking garage for the May Department Store (Famous Barr). . . . Dave Arthur, head booker for Fanchon and Marco, St. Louis Amusement Co., back from recent trip to Boston. . . . Jim Hill and Frances Murphy, both of Warner Bros., back from vacations. . . . Exhibitors in St. Louis recently: Walt Kirkham, Commonwealth Theatres, Kansas City; Harry Blount, Potosi, Mo. . . . Forrest Pirtle, Jerseyville, Ill., and Howard Busey, of Jacksonville, Illinois, El Frank Theatres. . . . The Lemay theatre and the Southway, both South St. Louis houses, closed for the remainder of the summer. . . . The St. Louis County Circuit Court has ruled that it had proper legal jurisdiction to stop picketing of the suburban LaCosa theatre in the Village of St. Ann. Operator Hugh Graham in a petition indicated that the union had endeavored to force him to employ two motion picture operators in the projection booth instead of one.

TORONTO

Charges of conducting a lottery against Tent 28, Variety Club, as result of giving away a car on Variety night, are believed to have been dropped. Thus far no summons has been served on any members of the executive of the club, and since it was a charity affair, the government believed it unwise to lay the charge. . . . Dick O'Hagan is filling in the movie critic's column on the Toronto Telegram while the regular Ken Johnstone is away two weeks, and Hugh Thomson has been filling in for Jack Karr while the latter has been on other detail for the Toronto Star. . . . Morris Stein, eastern division manager of Famous Players Canadian Corp., on an inspection trip to Halifax and the Maritimes. . . . Winners of the Motion Picture Softball League this year was the Theatre Confections Limited team which beat the Film Exchange Employees in the final game. . . . Plans for a 1,000-seat house in downtown Regina have been announced by a company headed by Henry Bercovich, with construction to start next spring.

VANCOUVER

Mary Crompton, of the Strand; Rose Kearns, of the Cinema, and Billy Tack, of the Vogue, are holidaying in the Okanagan fruit belt. . . . Janet Tande, Paramount, and Jackie McDermott, of MGM, back from a California vacation. . . . Wally Hopp, Cinema manager, is visiting his parents in Saskatchewan. . . . Dan Ferguson, of the Lux, on an auto vacation at Winnipeg. . . . Norman Egilson, manager of the Odeon,

Abbotsford, was transferred to the Odeon, Haney, replacing Jim Fitz-Henry, who retired to live in California. . . . Percy Daupinee, veteran projectionist at the Columbia, New Westminster, is convalescing at General Hospital, Vancouver, following surgery. . . . Anne Coroliuk, JARO cashier, will marry Verne Pendleton in September. . . . The North-Star at Langley Prairie, in the Fraser Valley, a 400-drive-in built by Reder & Boyes, has opened. . . . Tish McLeod, daughter of Roy McLeod, manager of the Odeon-Hastings, is in town on her honeymoon. Tish is now Mrs. Sheiness of Brooklyn, N. Y. . . . Thanksgiving Day in Canada will be held Oct. 12. . . . Perry Wright, Empire-Universal manager, back from a Toronto sales convention

WASHINGTON

Gerald Wagner, general manager of Lo-pert Washington Theatres, invited Washington cab drivers to a special preview of "Moon Is Blue" which opened at both the Playhouse and Dupont theatres. . . . Newest member of Variety Club Tent No. 11 is James C. Hagerty, secretary to President Eisenhower. . . . C. J. DeMaio, formerly with Kay Film Exchanges, has joined the Sandy Film Exchange as a salesman. . . . The Variety Club will have a general membership meeting August 3 at the Willard Hotel as a kick-off for the 1953 Welfare Awards Drive. . . . Morton Gerber, president of District Theatres, has moved into his new home in Chevy Chase, Md. . . . John and Maureen O'Leary, children of 20th Century-Fox salesman John O'Leary, had a dancing engagement at the Steel Pier, Atlantic City July 19. . . . The Arlington-Fairfax Heart Association received a 16mm projector and screen from the Variety Club of Washington, July 16. . . . Irwin Lust, son of Ben Lust, of the Ben Lust Theatre Supply Co., is recuperating from injuries resulting from his being run down by an automobile.

California Theatre Group Reelects All Officials

SAN FRANCISCO: All directors and officers of the California Theatres Association were reelected at a recent meeting here of the organization. L. S. Hamm was chosen president for the third year. The officers of the organization are Ben Levin, first vice-president; Abe Blumenfeld, second vice-president; Graham Kislingbury, secretary; Boyd Sparrow, treasurer; Charles M. Thall, executive manager; Hulda McGinn, legislative and public relations representative. Re-elected directors were Mark Alling, Roy Cooper, Irving M. Levin, Earl Long, Richard Nasser, John J. Parsons and C. V. Taylor.

"Main St. to Broadway" At Broadway Astor

The New York premiere of "Main Street to Broadway," Lester Cowan production released by MGM, will be at the Astor theatre on Broadway. The date is uncertain, the film following "Stalag 17," now at the Astor. Local premieres of the film will be held late this month in other cities. An all-star cast from stage and screen is in the film.

Gain of 200% Abroad Cited At U.A. Meet

LONDON: United Artists' first inter-continental sales convention, which commenced Monday, at the Savoy Hotel was attended by more than 100 members of the company's foreign distribution organization. Representatives of 17 nations in Europe, the middle East, Asia and Australia took part in the four-day meeting.

Arnold M. Picker, vice-president in charge of foreign distribution, presided over the meeting. He told delegates that the company's foreign gross for the first six months of the year had risen more than 200 per cent over the comparable period of 1952.

Robert S. Benjamin, chairman of the board of directors underscored U.A.'s policy that "no screen anywhere in the world would be lost to the industry during this time of transition." Max E. Youngstein, vice-president, outlined the promotion and advertising programs now underway for product soon to be released abroad.

Convention delegates were able to see screenings of 13 U.A. releases during the course of the convention. The meeting was broken into special territorial sessions to discuss problems peculiar to certain areas and countries.

House Votes Information Agency Reorganization

WASHINGTON: By an overwhelming vote last Friday the House of Representatives approved the President's reorganization plan to set up the International Information Administration as an independent agency. The information group, in charge of the Government's overseas information and film program, will be subject to State Department rule only on policy matters. The plan, which received 310-11 voting support, is expected to go into effect early next month unless the Senate vetoes it by August 1.

Moore Award Winners Tour for Warner Film

KNOXVILLE: Four winners of the Grace Moore Scholarship of the University of Tennessee are currently touring 22 Tennessee cities to herald the world premiere of Warner Brothers' "So This Is Love," the story of Grace Moore, which opens July 29 here at the Tennessee theatre. The girls are giving concerts on the stages of local theatres where the film will be shown following the premiere, which is being held for the benefit of the scholarship fund.

Establishes Film Service

Harold L. Smith has established a motion pictures service in Seine, France, to serve American film producers interested in producing in that country.

Name Neal Keehn Head of "Lab" Association

Neal Keehn, president of the Calvin Company, Kansas City, last week was elected president of the new Association of Cinema Laboratories. John Stott, vice-president of Du-Art, New York, was elected vice-president. Byron Roudabush, head of Byron, Inc., Washington, was named secretary; and George Colburn, president of George Colburn, Inc., Chicago, became treasurer. The Association proposes to investigate possibilities of a credit exchange; institute a membership drive; scrutinize technical improvements; begin a publicity campaign; attempt to devise a method of obtaining

screen credit for laboratories; and plans to bring manufacturers together on a compatible telefilm process.

MPEA Absorbs Function Of MPAA Foreign Unit

The Motion Picture Association of America has abolished its international department and its functions and personnel have been absorbed by the Motion Picture Export Association. The change is an organizational one with no special significance, according to a spokesman for the MPAA. There have been no changes of personnel in either of the organizations, the spokesman for the Association said.



"Luther" to Be Handled By N.S.S.

For the first time, National Screen Service will distribute a feature picture. It is Louis De Rochemont Associates' "Martin Luther," produced in Germany by Lothar Wolff, and already having pre-release engagements in such cities as Houston, Minneapolis, and Hickory, N. C., and booked by RKO Theatres for similar engagements in Columbus, Cincinnati, Des Moines and Omaha.

National Screen, for a fee, is to handle everything, advertising and displays and accessories, except selling. That will be done by the De Rochemont sales staff, headed by new general sales manager, Cresson H. Smith, who made the disclosure Monday in New York. The deal is for one picture. De Rochemont Associates have another, mostly in animation, a feature being completed in England, "Animal Farm."

Meanwhile, Mr. Smith cited National Screen Service's nationwide facilities. He wants long runs, and will ask advanced admissions and three-a-day showings, he said, and cited the Minneapolis engagement, where the picture has played 25 days at the Lyceum. The picture also was to open Wednesday at the Garrick theatre, Duluth, he noted. It will not play in churches, until theatre engagements are over, he promised.

Newsreel Firms Laud Work on Mosher Bill

Representatives of the five American newsreel companies have signed a resolution lauding the work of all those instrumental in the passage of the Mosher bill, which abolishes newsreel censorship in Ohio. Among those cited in the resolution were State Senator Charles A. Mosher, Eric Johnston and the staff of the Motion Picture Association of America, and the Independent Theatre Owners Association of Ohio. The resolution was signed by William B. Zoellner, MGM; Oscar Morgan, Paramount; Lem Jones, 20th-Fox; Irving Sochin, Universal, and Norman Moray, Warners.

Martin and Lewis Perform In "Caddy" Tournament

Dean Martin and Jerry Lewis, stars of Paramount's "The Caddy," which will open at the Loew's Ohio, Columbus, August 17, will be in the National Caddy Association annual golf tournament which opens that day in that city. The Professional Golfers Association, sponsor, is planning to have also as participants professional golfers who appeared with the comedians in the film, and also other golf masters. Some who are in the film are Ben Hogan, Sam Snead, Byron Nelson, Julius Boros, Jimmy Thomson, and Harry Cooper.

OKLAHOMA HOUSE PLANS EDUCATIONAL PROGRAMS

OKLAHOMA CITY, OKLA.: A projected public service program planned by Melvin Jackson, manager of the Capitol theatre, will convert his theatre into a part-time school. Weekly educational presentations, to be priced at cost for students, will be coordinated with current studies in the city high schools. Typical of the planned programming would be the showing of "Hamlet" or "Macbeth" when the students are studying English literature. Mr. Jackson, currently conferring with local teachers to ascertain their needs, plans to have a year's schedule set by Fall.

Mark Mickey Mouse's 25th Anniversary

In conjunction with the celebration starting next month of Mickey Mouse's 25th anniversary, the September issue of the "Woman's Home Companion" will carry a two-page, four-color "spread" on a Mickey Mouse Birthday Party. Walt Disney Productions and RKO Radio will reissue five of Mickey Mouse's most popular cartoons and one "Goofy" cartoon. All may be played either singly or as a 47-minute package under the main title of "Mickey's Birthday Party."

Altec Executives and Division Heads Meet

Division managers of the Altec Service Corporation currently are engaged in a series of conferences with New York headquarters' executives at the home office. Division heads taking part in the conferences are M. G. Thomas, F. C. Dickely, L. J. Patton, C. S. Perkins, C. J. Zern and Dave Peterson. H. M. Bessey, executive vice-president, L. D. Netter, Jr., general sales manager, E. O. Wilschke, operating manager, and P. F. Thomas, treasurer, are representing the home office.

"Eternity" Will Open At Capitol, New York

Columbia's picturization of James Jones' best selling novel, "From Here to Eternity," will open at the Capitol Theatre, New York City, following two years of preparation. It will have stereophonic sound on a wide screen. The picture, which bears the book's title, stars Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra, and Donna Reed. Fred Zinneman directed, Buddy Adler produced, and the screenplay is by Daniel Taradash.

Golden to Venice Fair

Nathan D. Golden, film chief of the Commerce Department, has been named to represent the United States Government at next month's Venice Film Festival.

Independent Release for Disney Show

Walt Disney Productions is planning to release independently a 135-minute feature program, comprising the studio's first True Life Adventure feature, "The Living Desert," and companion subjects. The companion subjects are "Ben and Me" and "Stormy, the Thoroughbred Colt." (Details of new Disney-RKO pact are on page 20.)

"The Living Desert" runs 70 minutes while "Ben" and "Stormy" run 30 and 35 minutes, respectively. Only "Ben" is in cartoon form, the others are live.

Current release plans have scheduled the picture to open in a New York theatre and remain there for a run of approximately six months. Several months after the New York opening, the film will be booked in several key cities on an extended-run basis. RKO Radio will continue to handle all other Disney product.

Roy Disney, president, and other company executives, are currently in New York discussing release plans.

Postpone Schine Appeal On Disposal Extension

BUFFALO: The hearing on the appeal of Schine Theatres, Inc., for an extension on the time allowed to dispose of 25 theatres, has been postponed until September 21 by Federal Judge John Knight. The disposal order, given in an anti-trust judgment June 24, 1949, called for the disposition of 39 theatres by June 24 of this year but the corporation obtained one extension after disposing of 14. The judge now will hear arguments on a motion to modify the original decree because of the "present state of the industry."

Censorship Groups Hit Exhibition of "Moon"

Exhibition of United Artists' "The Moon Is Blue," has run into three more stumbling blocks as censorship groups have withheld licenses on the film. The Maryland State Board of Motion Picture Censors rejected the picture on the grounds that it was "immoral, indecent and obscene." Members of the St. Paul, Minn., City Council have instructed Anthony Quinn, City Attorney, to ascertain what steps can be taken to ban the film in that city. In Detroit, the Police Commissioner has withheld a decision on the licensing of the film until a group of civic and church leaders screen the picture.

Set "Cruel Sea" Premiere

The American premiere of "The Cruel Sea," a J. Arthur Rank production, has been set for August 11 at the Fine Arts theatre, New York, it has been announced by Charles J. Feldman, general sales manager of Universal, releasing the film in the U.S.

Respond to Korea Fund Drive Plea

President Dwight D. Eisenhower's request for theatre cooperation through audience collections in the American-Korean Foundation Relief Drive for civilians in Korea is continuing to gain support in the industry. The President makes a personal appeal for funds in the trailer to be used in connection with the campaign which starts July 27.

The California Theatres Association has set August 2 as Korean War Relief Day and statewide collections will start that day. Approximately 350 theatres in the organization have already signed to take part in the campaign and it is expected the entire 500 theatre membership of Northern California Theatres will sign by deadline time.

The Texas Council of Motion Picture Organizations has wired the President pledging full support to the campaign and assuring him that Texas theatre owners will take part in the audience collections.

Although a resolution was passed in 1945 opposing audience collections in principal, the board of Allied Theatre Owners of Indiana has approved a resolution to support the Korean relief drive. The board announced that the "unique circumstances surrounding this instance warranted an exception" and would in "no way serve as a precedent to any other agency."

Bulletins of the Allied Gulf States and Allied Motion Picture Theatre Owners of Western Pennsylvania organizations also urged exhibitor cooperation.

TNT and IBC Discussing Title Bout Telecast

Representatives of Theatre Network Television have been conducting talks with International Boxing Club negotiators in an effort to acquire telecasting rights for the title boxing match between Rocky Marciano and Roland La Starza set for September 24. Box-Office Television, Inc., a recent arrival in the theatre TV field, is currently considering the possibility of submitting a bid for the fight. Preliminary negotiations between TNT and IBC have been going on over the past month but according to Nathan Halpern, TNT president, the IBC has not decided whether to use home or theatre TV.

TV Audience Witnesses "Feather" Premiere

A television audience estimated at more than 2,000,000 witnessed the dual-theatre Los Angeles premiere of Warner Brothers' "The Charge at Feather River." Guy Madison, star of the film, and other celebrities were present at both the Hollywood and Downtown Paramount theatres for the opening night ceremonies. KECA-TV, Los Angeles, covered the festivities.

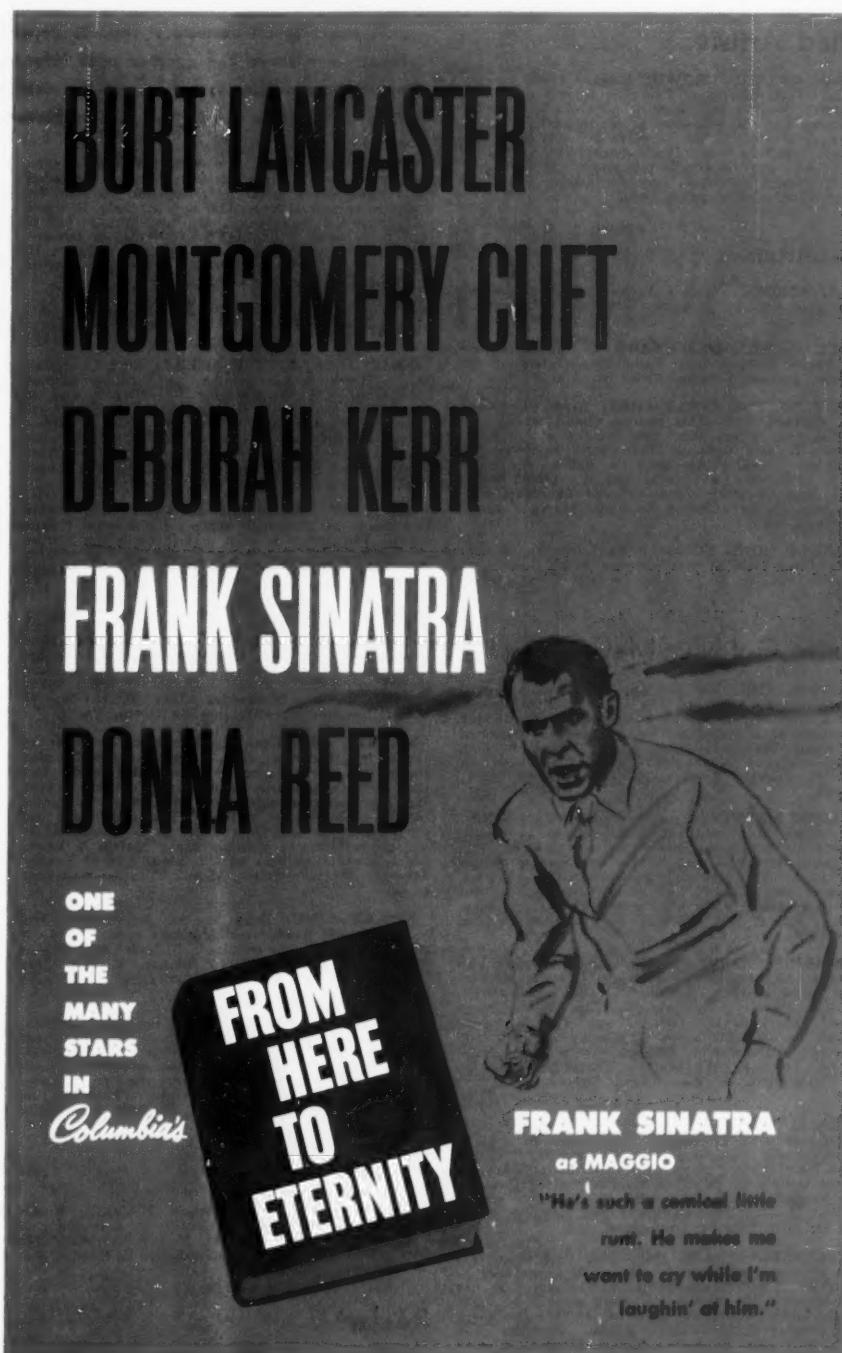
Stanley Warner Payment To Fabian Disclosed

For three years, Stanley Warner Corporation will pay the Fabian Enterprises, Inc., \$3,000 per week for the joint services of S. H. Fabian, president, and Samuel Rosen, vice-president, the Stanley Warner report to the Securities and Exchange Commission discloses. Mr. Fabian is president of Fabian Enterprises, and Mr. Rosen secretary-treasurer. The deal also provides neither executive may give to the latter organization more than one-third of his regular time. There also is a participation clause: if net profits are between \$2,500,000 and \$5,000,000, five per cent will accrue to Fabian Enterprises;

if they pass \$5,000,000, seven and one-half per cent will accrue. Fabian Enterprises is a family corporation.

Newspaper Promotion For Disney's "Sword"

SAN FRANCISCO: An exploitation contest involving Walt Disney's "The Sword and the Rose" has been sponsored by the "San Francisco Examiner." The film had its premiere Tuesday at the St. Francis theatre. The contest, set up by RKO Radio's David Cantor, involves a brief letter in which the writer tells why he would like to visit the land of "The Sword and the Rose." The winner will receive a free trip to England.



"What the Picture did for me"

Allied Artists

ROAR OF THE CROWD: Howard Duff, Helene Stanley—This picture, in Tricolor, is just made for the small theatres that want to play action pictures, for young and old will come to see it. Lots of good racing thrill shots in it, the stars are also good and the color can't be beat. Doubled with "White Lightning" (AA) and did excellent business. Weather hot (103). Played Saturday, July 4—Charles Reynolds, Marco Theatre, Waterford, Calif.

Columbia

ALL ASHORE: Mickey Rooney, Dick Haymes—Very good—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JACK McCALL, DESPERADO: George Montgomery, Angela Stevens—Good Technicolor western—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAST OF THE COMANCHES: Broderick Crawford, Barbara Hale—This picture should do well in small towns, where they like Indians and cavalry action. It was different than most westerns. I would say it will please on a top half in the small towns. Did very well here, and it's priced right. B. O. good; weather warm. Played Thursday, Friday, June 25, 26.—Charles Reynolds, Marco Theatre, Waterford, Calif.

TARGET HONG KONG: Richard Denning, Nancy Gates—Good little program picture which I used on a double bill. S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

CLOWN, THE: Red Skelton, Jane Greer—A good picture, but not the kind they expect of Red Skelton. The kiddies felt a bit of a let-down, for although advertised as a comedy-drama, the audience expected the usual Skelton broad comedy. Worth playing, though. Played Wednesday, Thursday, June 24, 25.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

I LOVE MELVIN: Donald O'Connor, Debbie Reynolds—Here is a small town natural in a musical comedy that is not too long, has lots of laughs and nice singing by both stars, also a good story. You just can't go wrong on this picture. Weather hot and soft ball game. Friday night, but still they came. B. O. very good. Played Thursday, July 2, 3—Charles Reynolds, Marco Theatre, Waterford, Calif.

REMAINS TO BE SEEN: June Allyson, Van Johnson—Amusing and entertaining. It strives desperately to be another "Arsenic and Old Lace" (WB), but that doesn't quite come off. The "jive" element should appeal to the younger set. It's just good enough to overcome some very weak scripting and plotting. Allyson and Johnson are a good team. Played Tuesday, Wednesday, Thursday, June 23, 24, 25—William A. Blair, Vaca Theatre, Vacaville, Calif.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Ran this with "Jeopardy" (MGM) to an average crowd. Really thought this would pack them in because I got it hot 30 days after first run. Our patrons do not see all the publicity some of the features get, therefore are not familiar with the product. Played Sunday, Monday, June 21, 22—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

SOMBRERO: Ricardo Montalban, Cyd Charisse—This picture is not good for the small towns because the story is rather mixed up and the stars are not well known. The picture and story may be all right for the larger places, but not here. B. O. below average, weather good. Played Sunday, Monday, June 21, 22—Charles Reynolds, Marco Theatre, Waterford, Calif.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS **What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

YOUNG BESS: Jean Simmons, Stewart Granger, Deborah Kerr—This is a wonderful picture. Whether the release timing with the Coronation accounts for it doing so well is uncertain, but I believe it would hold its own at any time. Saturday night we had to turn them out away. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, July 10, 11, 12, 13, 14, 15, 16—Arthur J. Silberman, Starlite Drive-In Theatre, Oak Lawn, Ill.

Paramount

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—A good picture, but I believe patrons are coming to see the Academy Award winner and not the picture itself. It is this, I believe, that will make it an above average grosser. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, June 26, 27, 28, 29, 30, July 1, 2—Arthur J. Silberman Starlite Drive-In Theatre, Oak Lawn, Ill.

GIRLS OF PLEASURE ISLAND: Don Taylor, Leo Genn—An ideal little comedy for summer theatre goers. The humor is such that it keeps the patrons chuckling all the way through the picture. Played Wednesday, Thursday, July 1, 2—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

STARS ARE SINGING, THE: Rosemary Clooney, Lauritz Melchior—Well, here is one of the best little musical pictures that I have played for a long time. It was well liked by everyone who saw it. We had more good comments on it than any picture we have played for quite a while. Book it for small towns. Played Tuesday, Wednesday, June 16, 17—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

STOOGE, THE: Dean Martin, Jerry Lewis—Movies are better than ever, yes, I agree, especially after seeing this one. I actually believe this is the first team who consistently improve with each picture. But how they can improve on this one, I don't know. In my estimation, it is the TOPS. Drew very well considering the beastly weather. An odd coincidence, our competitor was also playing a Martin & Lewis, which might have hurt us somewhat. Played Sunday, June 28—Marcella Smith, Vinton Theatre, McArthur, Ohio.

STOOGE, THE: Dean Martin, Jerry Lewis—One of our poorest Sunday and Mondays ever. Not up to the Martin & Lewis standard. This did not draw in our locality at all. Played Sunday, Monday, June 7-8—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—Here is a film I didn't expect too much from. It turned out to have most of what Ladd fans want in a Ladd film without being too incredible for the other patrons. Boyer puts in a very good performance. Business average. Played Wednesday, Thursday, June 10, 11—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO Radio

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—A natural for our locality as well as a good picture. Business delightful! Played Thursday, Friday, Saturday, June 25, 26, 27—Elaine S. George, Star Theatre, Heppner, Ore.

Realart

HOLD THAT GHOST: Bud Abbott, Lou Costello—

We played this on the Fourth of July weekend. Double billed it with a Roy Rogers' reissue. Due to the fact that we always have a big celebration here on the fourth, and also that it fell on Saturday, I did not expect to meet expenses, but we had a better weekend than we've had in many a day! I was astounded. Another weekend like this one and I can pay my Federal tax instead of worrying about going to jail. Played Friday, Saturday, July 3, 4—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor—We barely reached average business on this one, but we didn't see a patron who didn't have a good time. They were talking about it for days afterward. Played Sunday, Monday, June 28, 29—Elaine S. George, Star Theatre, Heppner, Ore.

I DON'T CARE GIRL, THE: Mitzi Gaynor, David Wayne—The producers apparently assumed everyone to be familiar with the life of Eva Tanguay. The picture was delightful and brought many fine comments, all ending with "But what was wrong with Eva Tanguay?" The little prologue left most of our patrons in a state of confusion over an otherwise perfect little picture. Played Tuesday, Wednesday, June 16, 17—Elaine S. George, Star Theatre, Heppner, Ore.

United Artists

BREAKING THE SOUND BARRIER: Ann Todd, Ralph Richardson—Here is a picture to be careful of for these reasons—stars unknown and English actors ruin the trailer with their accent. Too long to double bill and not good enough for a single. It is a good picture, but try to get people to come. TV has lots like this one. B. O. very poor, weather warm. Small towns, beware. Played Sunday, Monday, July 5, 6—Charles Reynolds, Marco Theatre, Waterford, Calif.

LIMELIGHT: Charles Chaplin, Claire Bloom—Here is a picture to stay away from. I played this first run, put out throw-aways and a 2x10 cut in the paper for a week before playdate, but advertising was wasted. The picture in itself is all right, but Chaplin will not bring them in. Should have left it lay on the booth floor and gone fishing. Weather warm, B. O. very poor. Beware, small towns. Played Sunday, Monday, June 28, 29—Charles Reynolds, Marco Theatre, Waterford, Calif.

Universal

ABBOTT & COSTELLO GO TO MARS: Bud Abbott, Lou Costello—My patrons enjoyed this much better than "Lost in Alaska"—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GIRLS IN THE NIGHT: Joyce Holden, Glenda Farrell—Good—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

ABBOTT & COSTELLO MEET CAPTAIN KIDD: Bud Abbott, Lou Costello—Not much laughter and some walkouts. Played Thursday, Friday, Saturday, June 18, 19, 20—Elaine E. George, Star Theatre, Heppner, Ore.

JAZZ SINGER, THE: Danny Thomas, Peggy Lee
(Continued on opposite page)

(Continued from opposite page)
—Just didn't click at all, no fault of the picture, but not the type for small town and rural patronage. Played Thursday, Friday, July 9, 10.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

WINNING TEAM, THE: Doris Day, Ronald Reagan—A good baseball picture. If your customers like baseball, play it. Played Sunday, Monday, June 7, 8—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Alabama.

WISH YOU WERE HERE: Technicolor Special—Excellent two reeler showing the attractions of Florida.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Shorts

Columbia

GRIZZLY GOLFERS: Mr. Magoo Cartoon—The best cartoons of the Columbia family.—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

MICKEY ROONEY, THEN AND NOW: Screen Snapshots—This short was a flop here—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

MAKE BELIEVE REVUE: Color Favorite—Undoubtedly the worst cartoon I have ever seen. The patrons were restless during the eight minutes it was on the screen. Columbia had better stop reissuing these poor cartoons.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Metro-Goldwyn-Mayer

AQUATIC KIDS: Pete Smith Specialty—This Pete Smith Specialty is just fair. It shows youngsters water skiing in Florida. Could be termed as a sport reel.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

FRAIDY CAT: Cartoon—Good Tom & Jerry short.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAND OF THE UGLY DUCKLING: Fitzpatrick Travel Talks—We ran this immediately after "Hans Christian Andersen." It should have preceded that picture, as it would have sold more tickets than the "Hans" trailer. Excellent!—J. M. Gow, Capitol Theatre, Nanaimo, B. C., Canada.

RKO Radio

LET'S STICK TOGETHER: Walt Disney Cartoon—Walt Disney hit the jackpot with this cartoon. It's one of the best he's ever made, in my opinion. Donald Duck and a little bee are the main characters, and it's very cleverly done.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Twentieth Century-Fox

HANSEL & GRETEL: Terrytoon—Just an average cartoon—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

Warner Bros.

CRUISE OF THE ZACA: Special—An addition to any program—Elaine S. George, Star Theatre, Heppner, Ore.

EVERY DOG HAS HIS DAY: Sports Parade—A very good short which was liked by everyone, especially the kids. Thanks, Warner Bros., for a very good short.—James Hardy, Shoals Theatre, Shoals, Ind.

FRESH AIREDALE: Blue Ribbon Hit Parade—Here's a cute cartoon about a disloyal pooh that brought the house down.—Bob Walker, Uintah Theatre, Fruita, Colo.

YO HO WONDER VALLEY: Sports Parade—This short subject is in Technicolor, but it is not a sport reel. In fact, it is practically a travel talk. The scenery is very pretty, but that is all the reel consists of. Yo Ho Wonder Valley is up in British Columbia, in case you're wondering about the title.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Paramount Pact Film Starts Production

ROME: Production has begun on "Helen of Troy," color by Technicolor film being produced by Ponti De Laurentiis Studios. The film is part of an agreement between the Italian studio and Paramount Pictures, which has a first option to distribute the production, which stars Silvana Mangano.

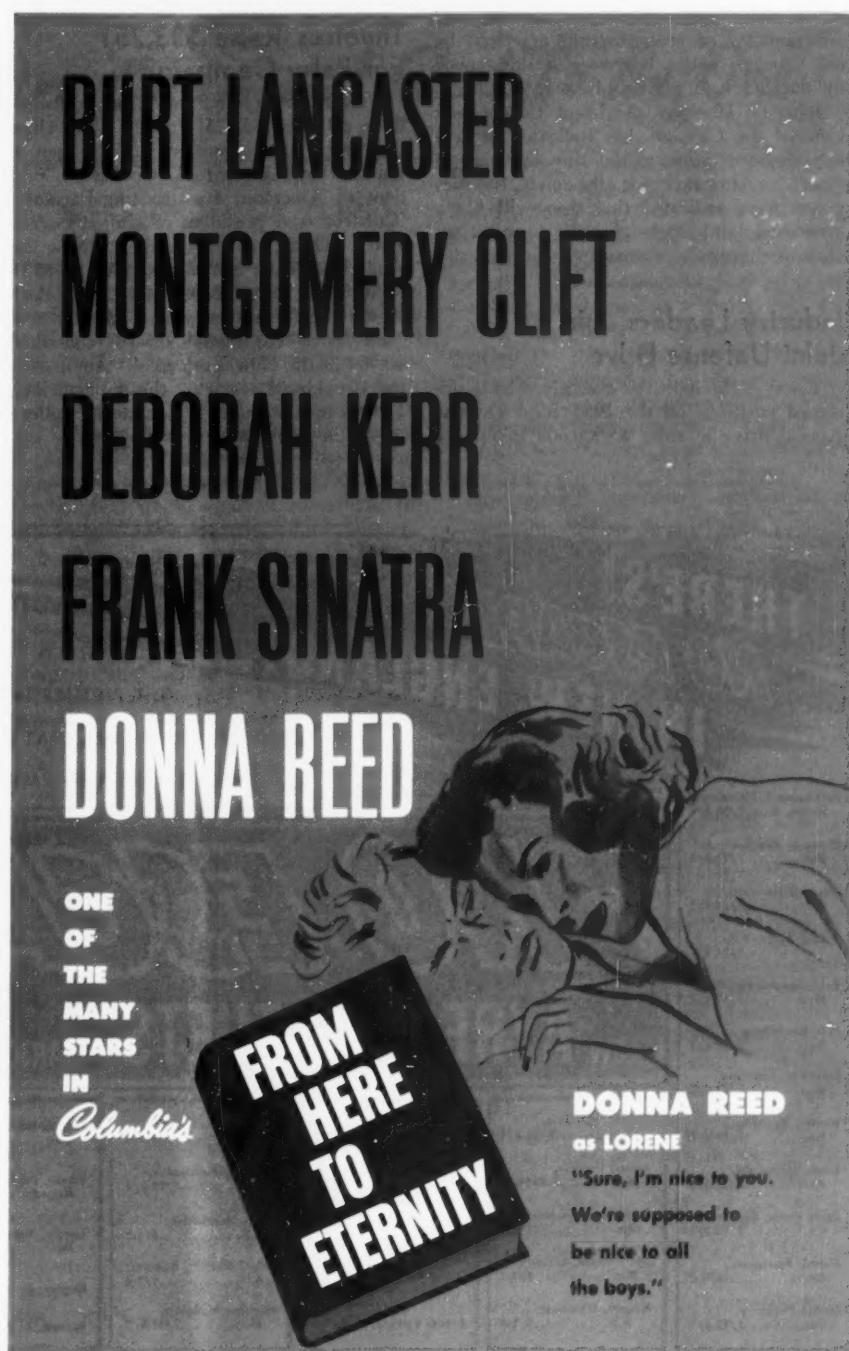
Kentucky Exhibitor Group Reelects All Officers

LOUISVILLE: All the officers of the Kentucky Association of Theatre Owners were reelected at the annual election meeting held here recently. Reelected were Ralph E. McLeanahan, president; E. L. Ornstein, first vice-president; C. R. Buechel, treasurer; Neil G. Borden, secretary and assistant treasurer; Henry J. Stites, general counsel. J. E. Isaac was reelected chairman of the board of directors. Other directors reelected were Jack Keiler, W. E. Horsefield, D. Irving Long, C. K. Arnold, Tom Hill, Joe Isaac, and Andy Anderson. A. N. Miles, John Keck and Foster Lane were elected

district representatives on the board. Bob Enoch and Mrs. Clyde Marshall were elected directors-at-large.

MGM Inaugurates New Color Stills Service

Starting with "Latin Lovers," all MGM features in color will be serviced with color scene stills—in the "A Sets"—instead of black and white stills. The new service will consist of 12 scenes in color showing stars and special highlights from the production. The "B Sets" of stills, comprised of advertising and publicity photos, will continue in black and white.



Court Clears "Miracle"

CHICAGO: Holding that "The Miracle" is neither obscene nor immoral, Judge Harry M. Fisher of circuit court here has ruled that the film may be exhibited in this city. The judge based his decision on a ruling by the United States Supreme Court reversing a New York decision that prohibited the showing of the film in that state.

Judge Fisher's ruling came after the American Civil Liberties Union had petitioned to have the Chicago Police Censor Board ban of "The Miracle" overruled. One of the major points of the petition—the constitutionality of precensorship practiced by the Chicago police board—was sidestepped by the judge in giving his decision.

John C. Meniphy, Assistant Corporation Counsel for Chicago, has indicated he will appeal the decision to the Illinois Supreme Court. Attorneys for the civil liberties group have indicated that they will file a cross complaint challenging the constitutionality of the city's censorship ordinance.

Industry Leaders Join Joint Defense Drive

Thirty-eight industry executives have accepted positions on the 1953 Joint Defense Appeal drive to raise \$5,000,000 to finance

the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith, it has been announced by William J. German, chairman of the group. Those named as associate chairmen include Barney Balaban, Robert S. Benjamin, Nate J. Blumberg, Harry Brandt, Jack Cohn, Ned E. Depinet, Matthew Fox, Leon Goldberg, Leonard Goldenson, J. R. Grainger, Will H. Hays, Harry Kahnine, Mac Kriendler, Al Lichtman, Abe Montague, Charles C. Moskowitz, Milton R. Rackmil, Samuel Rinzler, Herman Robbins, Samuel Rosen, Adolph Schimel, Abe Schneider, Samuel Schneider, A. W. Schwalberg, Fred J. Schwartz, Spyros P. Skouras, Major Albert Warner, Edwin Weis and H. J. Yates, Sr.

Theatres Raise \$33,251 For Palsy Campaign

New York City and New England theatres have collected \$33,251 for the 1953 United Cerebral Palsy campaign, it has been announced by Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, and president of United Cerebral Palsy. Theatre patrons in the six New England states have contributed \$22,152 of this total. This compares with \$19,322 collected in the same area last year. Patrons of the New York Paramount theatre contributed \$6,504 of the New York total. Audiences in the Brooklyn Paramount theatre contributed \$2,637 to the fund. Volunteers collected \$1,956 in 28 theatres in New York.

Loew Starts Film Jubilee

Loew's New York theatres' annual Movie Jubilee was launched Monday in ceremonies at the Loew's State, Times Square, in that city, drawing crowds and plenty of newspaper attention. Four floats, carrying models, were sent off to their tour of neighborhood theatres by Polly Bergen, star of MGM's "Arena."

Planned by Ernest Emerling, the circuit's advertising chief, the Jubilee boosts such films as Columbia's "Fort Ti" and "The Juggler," Paramount's "Sangaree" and MGM's "Dangerous When Wet."

Among major company executives who watched the ballyhoo Monday were Charles Reagan, Oscar Doob and Dan Terrell, of MGM; Sidney Schaefer, of Columbia; Hugh Owen and Sid Blumenstock, of Paramount, and Charles C. Moskowitz, Gene Picker, Charles Beigel, Mr. Emerling and Edward C. Dowden, of Loew's.

Technicolor Dividends

The board of directors of Technicolor, Inc., has declared dividends of 25 cents per share on the par common stock and 50 cents per share on the no par common stock, payable July 31 to holders of record July 17, 1953.

**THERE'S
"NO ESCAPE"
IN NEW ENGLAND!**

THE PICTURE WITH THE T.V. AND RADIO
SATURATION CAMPAIGN THAT'S BEEN BOOKED BY ALL
THESE SMART SHOWMEN!

Matthugh's
NO ESCAPE
starring
LEW AYRES · SONNY TUFTS · MARJORIE STEELE

Empire, Fall River, Mass. 7/29-8/4	Ritz, Lewiston, Me. 8/2-4	Plymouth, Leominster, Mass. 8/2-4	Peoples Thea., Maynard, Mass. 7/30-8/1
Center, Hyannis, Mass. 7/29-30	Nuggett, Hanover, N.H. 8/3-5	Drive-In, Portsmouth, N.H. 7/29-8/1	Braden, Presque Isle, Me. 7/30-31
Dreamland, Nantucket, Mass. 7/31-8/1	Scenic, Keene, N.H. 8/3-4	State, Manchester, N.H. 8/1-3	Temple, Houlton, Me. 8/2-3
Opera House, Lebanon, N.H. 8/3-4	Lyric, White River Junc. Vt. 8/2-4	Daniel Webster, Nashua, N.H. 8/2-4	Magnet, Barre, Vt. 8/2-3
Strand, Providence, R.I. 8/1-7	Grand, Rutland, Vt. 8/2-4	New Onset, Onset, Mass. 7/31-8/1	Uptown, Bath, Me. 8/2-3
Saxon, Fitchburg, Mass. 7/29-8/1			Lowell, Greenfield, Mass. 7/31
			Kieth's, Lowell, Mass. 8/2-4

Elizabeth, Falmouth, Mass. 8/4-5

Ideal, Milford, Mass. 7/29-8/1

Bijou, Bangor, Me. 8/5-7

Campus, Middlebury, Vt. 7/29-30

Pastime, Northeast Harbor, Me. 7/29-30

Concord, Concord, N.H. 8/2-4

Paramount, Brattleboro, Vt. 7/29-30

Bellevue, St. Albans, Vt. 7/29-30

Palace, St. Johnsbury, Vt. 7/29-30

Strong, Burlington, Vt. 7/30-8/3

**LOOK AT
THESE DATES—
ALL WITHIN
A WEEK!**

thru UA

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Small Town Theatre Man—and Glad To Be One

HUGH G. MARTIN writes from his Lake theatre, Clermont, Florida—"high among the hills and lakes of central Florida"—with interesting and intimate details of small town theatre operation. He has devoted 38 years to entertaining the public in communities of this size, and has reason to be proud and pleased with the results he has attained. And we are glad to applaud, because we believe that come 3-D, CinemaScope or Cinerama, these small theatres will survive and prosper, because of the community service they render.

He sends a copy of "The Clermont Press"—a typical small town newspaper that is heart-warming and nostalgic in our memories. They are proud of the new Clervue Drive-In which Hugh has opened in addition to the Lake theatre, and which he says is already a success. He writes, "I got a real kick out of giving my patrons in small towns the same type of motion picture entertainment that is presented at the Radio City Music Hall, with as fine equipment as money can buy, at a much lower admission price." The newspaper boasts of "the brightest picture in Florida"—and praises Hugh Martin, owner, and Roberta Ramsey, who is promoted to city manager in Clermont.

Hugh has some amusing experiences with youngsters who with their parent's cooperation, are always "under 12 years of age" at the ticket window. He says most people are honest, but it comes too easily to resist as a temptation to crash the gate. So, his cashiers are instructed to ask the small fry, directly—"How many are already 12 and under 19"—and they sing out the truth. And he remembers how hard it was for him to save up the difference between 5c (a child's ticket in 1907) and 10c (the adult's price) in those days. The new Drive-In accommodates 250 cars and has an eighth ramp in reserve, for future growth. The property is entirely fenced and landscaped, and he says, doesn't hurt business at his own Lake theatre, in town.

Clermont must be a live town, for we see, in our careful reading of the newspaper, that

MORE GOOD PICTURES

More than we've seen in months. More really good pictures, more at one time, in advance of any new season. It's quite a revelation to see the ads now running of new pictures in the Broadway showcases. The public has a treat coming.

Right now, "The Band Box" is current at the Music Hall, and doing terrific business, in the 90° temperatures. The picture opened to a tremendous \$171,000 gross for the first week, which is something for the records. The town is full of Shriners, with their fezzes and frolics, but that doesn't account for the long lines.

The Roxy opened this week with "Gentlemen Prefer Blondes" and paeans of praise in the press, with even the snooty critics liking it. The picture is in for a run, and will stay where it is until "The Robe" opens. Everybody agrees that Jane and Marilyn have never been in better form.

At the Paramount, Warner Brothers have surpassed "The House of Wax"—just as they said they would—with "The Charge at Feather River"—a fine adventure movie in 3-D. Newspaper critics rave over superphonic sound and color—"in which action speaks louder than words." It will stand your hair on end, if the Indians don't scalp you first! Truly, there are good movies ahead, for the new season.

they have made their own local 16-millimeter, color film, with sound track, which runs 20 minutes, and the secretary of the Chamber of Commerce has submitted it to NBC for showing on their television program, "Mrs. U. S. A."—over 77 network stations. The town of Clermont owns the picture, and six prints of the film, which they are using for community benefits. Next time we go South, we're going to visit our loyal friends in Clermont.

Bob Harvey's "beanie" contest, which he reported last week from the Capitol theatre, North Bay, Ont., with a cute youngster wearing a cute hat, as the top winner, reminds us of another stunt which we saw recently, while reading the Sunday papers. Out on Long Island, at a charity fair, they had a "hat bar" where made-over hats, donated for the purpose, were sold exclusively to young ladies between the ages of two and twelve years, to be worn in a contest for the best entries. Story made it clear that this was the most popular feature at the fair, with hundreds of hats donated, and many youthful contenders, anxious to get themselves "fitted" for a creation—no less. The fashion parade of the winners would be enough to make a howling success of a stage show, in any theatre. You can vary this scheme to fit your situation and have fun with it. The idea might work as well as that parade of old wedding gowns which Charlie Jones originated in Elma, Iowa.

Time tells the story of how Ben Hecht started writing his new TV series. He spent four nights a week, for two months, watching TV at home—"and it was a disturbing experience." His conclusions: "There is no such thing as action in television. All the actors do is to pretend there has been action—they pant and groan and tell you how far they have just run." In other words, the limitations of television go back farther than your home receiver. That small screen is just the end of the bottleneck, within your vision.

Violence, he feels is overdone on TV because "The only action you can have in a four-foot radius is hitting or killing. It is possible to kill from one inch—therefore TV loves it." After he looked at TV for his indoctrination period, he sat down and wrote seven scripts which he sold for \$21,000, and he hasn't looked at TV since.

—Walter Brooks

Display Fronts



W. T. Hastings, manager of the Orpheum theatre, Denver, Colo., used blow-ups of reviews on "The Beast from 20,000 Fathoms" to lend authenticity.



Harry Boesel, manager of the Fox-Palace theatre, Milwaukee, Wisc., worked out this appealing, all-summer display.

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., devised this really terrific display for "Call Me Madam" below —using 24-sheet cut-outs and art materials, to spread across one entire side of his lobby.



Keith Maupin, manager of the Upland, Village and Richland theatres, Richland, Washington, created this display in pastels, with real Spanish Moss, and cut-out materials, for "The President's Lady."



George Krevo, manager of the Palace, Jacksonville, rigged two phones, connected with the sound track from "Angel Face."

TOP WINNERS DO IT AGAIN IN THE SECOND QUARTER

The honorable judges, who struggled through the duty and privilege of inspecting fifty-odd campaigns to pick winners in the Quigley Awards Competition for the second quarter, remarked in passing that they were glad to see so many showmen who were really at work at their jobs, and with the temperature at 90° that is a compliment to their energy and ambition in these dog days, betwixt and between various dimensions.

Charley Doctor, manager of the Capitol theatre, Vancouver, and P. E. McCoy, manager of the Miller theatre, Augusta, Ga., were easy winners, as they have been in the past, for special efforts deserving special honors. Charley Doctor's campaign on "Hans Christian Andersen" is solid Goldwyn, through and through—while Pierce McCoy has his fine examples of community relations. There were some Brotherhood Week campaigns, slightly delayed in arrival, which should have been seen last time in the judging.

Business Will Be Good If You Make It Good

Canada was well represented, for business is good in Canada, where they don't have half the troubles that exhibitors complain about on this side of the border. Too busy working for showmanship results, and counting the profits on their labors. Among the Scroll of Honor winners, in the usual alphabetical order, were the following:

Martin Cave, Dominion Theatre, Victoria, B. C., Canada.

Hudson Edwards, Highway 80 Drive-In Theatre, Savannah, Ga.

John M. Endres, Calderone Theatre, Hempstead, New York.

Sam Gilman, State Theatre, Syracuse, New York.

Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

T. L. Pike, Martin Theatres, Columbus, Ga.

Ben Schwartz, Lincoln Theatre, Massillon, Ohio.

In the Overseas division, we haven't enough praise for the extraordinary campaign submitted by J. Plunkett, director of advertising and publicity for Paramount in Paris, for the premiere of "Greatest Show on Earth" in the French capital. Never has a major picture had such unusual handling, at home or abroad, with evidence that even here, where Paramount based its overall campaign for the world, there were things that could be observed with profit in the Parisian example par-excellence. (If Cecil B. DeMille is listening, we urge him, and Sam Goldwyn, to give a look to two top-winners of the Quigley Awards for our second quarter of 1953. They will learn something to their advantage.)



Montague Salmon, managing director of the Rivoli theatre on Broadway, and an old hand at judging the comparative merits of showmanship entries in competition, both here and abroad, leads in the usual left-to-right sequence in the photo above, of our judges in action, for this quarter; and next in line is Rutgers Neilson, overseas publicity and advertising director for RKO, whom we invited especially to view an interesting exhibit, and at right, Ray Murray, trade press contact for Columbia Pictures in New York. We like our judges, old and new, who know the ropes and qualify as showmen themselves, with proper sympathy and appreciation for the hard work and real effort, which they weigh in the balance.

2nd Quarter Citation Winners

TED ALLEN Rivoli Hempstead, N. Y.	HELEN COLOCOUSIS St. James Asbury Park, N. J.	T. A. JACKSON Odeon, Chester, Eng.	ALLAN W. PERKINS Roxy, Midland, Can.
JERRY BAKER Keith's Washington, D. C.	J. DI BENEDETTO Poli, Worcester, Mass.	MARGE KEINATH Jackson Jackson Heights, N. Y.	GEORGE PETERS Loew's, Richmond, Va.
JOHN BALMER Strand Plainfield, N. J.	GEORGE DUNN Orpheum, Brooklyn	ARTHUR C. KOCH Proctor's New Rochelle, N. Y.	ALEX G. PLUCHOS Keith's White Plains, N. Y.
DAVE BORLAND Dominion Vancouver, Can.	HERMAN FLYNN Paramount Films Sydney, Australia	R. C. LANGFITT Orpheum, Dubuque, Ia.	JOE REAL Midwest Oklahoma City, Okla.
HUGH S. BORLAND Louis, Chicago, Ill.	ED FORCE Bushwick, Brooklyn	RALPH LANTERMAN Community Morristown, N. J.	MORRIS ROSENTHAL Poli New Haven, Conn.
JACK BURDICK Stanley Vancouver, Can.	VOGEL GETTIER Broadway Kingston, N. Y.	FRANK LAWSON Odeon, Danforth, Can.	DALE SMILEY Del Paso N. Sacramento, Cal.
BILL BURKE Capitol Brantford, Can.	ADAM G. GOETZ Paramount Steubenville, Ohio	A. LOEWENTHAL Ward, New York	FRED E. SMITH Kenmore, Brooklyn
E. W. CARY Strand, Nanaimo, Can.	IRVING GOLD 86th Street, New York	C. L. McFARLING Orpheum Sioux City, Ia.	JOE SOMMERS Kingston Kingston, N. Y.
R. CASAMASSINE Franklin, New York	J. MEL GOW Capitol, Nanaimo, Can.	TONY MASELLA Palace Meriden, Conn.	S. L. SORKIN Keith's Syracuse, N. Y.
A. E. CAULEY Paramount Peterboro, Can.	W. T. HASTINGS Orpheum, Denver, Col.	DOUG MERCER Century, Oakville, Can.	LILY WATT Odeon Coatbridge, Scot.
DANIEL COHEN Boro Park, Brooklyn	JOHN C. HEARNS Proctor's Mt. Vernon, N. Y.	PHILIP NEMIROW Chester, New York	DAVID B. WILLIAMS Gaumont, Preston, Eng.

ANOTHER SURE-FIRE SUMMER-TIME IDEA



Jim Cameron, manager of the Capitol theatre, Fort William, Ontario, and Famous Players' Lakehead supervisor up there where it's cool (according to the travel literature)—sends us the photos above of his excellent "Beautiful Baby" contest which was promoted and sponsored by two local merchants who want to do it all over again, next year! That's a pretty good indication of how pleased they were with the tremendous public response.

Certainly, beautiful babies are always in season, and particularly in hot weather, when they get out a lot and enjoy being babies (we guess). At least, they can dress for it. So, when fond mothers and dads by the hundreds are right in the mood to show off their offspring, you can take advantage of one of the oldest and best-known, sure-fire business-building contest ideas.

The interesting lobby display, with photos of all the contenders furnished by a local studio, was such a good attraction in itself that it lasted through hold-over business. And, you can bet that every proud parent, and all their sisters and their cousins and their aunts, were in the lobby of the theatre to see junior's picture, on display, and to cast their votes for their progeny. One thing you can depend on, in local contests, where my kids are contending with your kids for honors, we'll all be out electioneering.

In these dog-days, we've run a couple of

Good House Program Is Paid For By Merchants

Frank R. Shaffer, manager of the Stanley-Warner Dixie theatre, Staunton, Va., sends samples of his excellent off-set program, attractively gotten up with a catchy front-page, inside spread using pressbook ads, and back cover carrying sponsoring ads, which is as neat and "different looking" as anything to reach this desk. He uses 2,000 weekly and lays them out ahead of time with his printer on a four-weeks' basis, soliciting the ads himself, which runs without change through a complete period. The same advertisers come back month after month, which proves the value of the medium, and the circulation which it obtains.



feature stories on things that are as old as the well-worn hills, but which always, but always win, in hot weather, as promotion for motion pictures, at the point of sale. You can't lose where there's no gamble.

Russ Schmidt Reports Promotion in Tacoma

Russ Schmidt files a report on the handling of "Peter Pan" in John Hamrick's Tacoma theatres, with special emphasis on Bill Hupp's showmanship at the Rialto theatre. He used a large 24-sheet cut-out of the "Peter Pan" figure which dominated every location, and was mounted in the lobby two weeks in advance.

Toronto Was Taken Over

Russ McKibbin, manager of the imperial theatre, Toronto, sends us an exhibit to prove how "Invaders From Mars" took over the theatre, and Toronto, during the exploitation of the picture of the same name, after establishing contact via the air waves with station CKEY with whom they had knowledge. A series of messages from outer space were on the way, and would occupy prominent space with a cooperating merchant, who was in on the deal. He came up with cooperative ad pages to support his prior arrangement beyond the atmospheric barrier.

These were the same mutants that have been seen in the States, wearing queer suits that look like fur, and with a certain fixed expression. They seemed determined to promote the motion picture, the bargains at George's and Keith Sandy, at the radio station. In this determined effort, they were successful, and a majority of Torontians learned of their presence in our world through reading and listening to the news bulletins.

Diane Marks, manager of the Strand theatre, Seneca Falls, N. Y., has his newspaper cooperating very nicely in the use of scene mats, in free space. These are the kind of publicity mats included in the big 35c bargain mat on a majority of pictures, with sufficient ad mats for small situations.



Here is the picture we were looking for, and didn't find, in time for the recent Campaign Catalog, illustrating how television pinpoints playdates, for "Beast from 20,000 Fathoms"—this is in Cincinnati, where station WLWT used a 24-sheet cutout as a background for spot announcements for the picture's opening at the RKO Albee theatre. You can see the effective treatment as it appeared on thousands of television sets.

Beauty On Parade In Bellaire

Jim Cattell, manager of the Temple theatre, Bellaire, Ohio, submits a campaign on his "Miss Bellaire Beauty Contest," and we can put ourselves right in the scene of this activity, for we've been in Bellaire and know the situation. The local contest was part of the "Miss Universe" competition, and apparently excitement ran high in the selection of the winner. We can visualize the whole project, looking through this fine campaign book, and fully appreciate the energy that has been put into it.

Since the town has only 13,000 population, we marvel that he stirred up so much interest and obtained such a response. And Bellaire folks can feel proud of their selection, for "Miss Bellaire" went on to Cleveland, to become "Miss Ohio" and thence to Hollywood, as a contender for the national and international honors. (Never decide in advance that your town is too small, or that you haven't a chance to get into the finals in a big contest.

Jim spent time and effort putting this over, for he had to prepare all his own material. The "Miss Universe" idea is new and all they had was a one-sheet. He had some of his contenders on the street as ballyhoo for themselves, stirring up votes at the point of sale. One night, they were introduced on stage in evening gowns, the next night in bathing suits, which was a come-on, if we know one. There were 21 feature stories in local newspapers, 22 photographs, seven front-page breaks and one free advertisement, in addition to his regular advertising campaign in the local paper. He had plenty of cooperation from the Wheeling, W. Va., papers, across the river.

A Beech-Nut gum tieup contributed 6,000 sticks of gum which were attached to cards distributed on the street by girls in shorts. Official entry blanks were distributed at pools and at local events. The herald was underwritten by a score of local merchant advertisers, who also donated \$500 in prizes to the winners. The Mayor issued a proclamation making "Miss Bellaire" honorary Mayor for the day. A resolution was passed in the Ohio State Legislature, in tribute to "Miss Bellaire," who was to become "Miss Ohio" just two days later. Universal's short film, "The World's Most Beautiful Girls," was run just before the contest dates, and did much to stimulate interest in the event at the theatre.

Down From the Hills

Lou Merenbloom, manager of Schine's Hipp theatre, Corbin, Ky., secured two hillbilly bands from out of the nearby hills, to provide a stage show every Saturday night. They also invite local talent to participate in the entertainment.

Selling Approach

WHITE WITCH DOCTOR—20th Century-Fox. In color by Technicolor. Mitumbal Bakuba! Pygmy! African Congo! Gold-maned lion! Muungo! Filmed against the mysteries of the Congo itself, where cameras have never penetrated so deep! The talking drums! The wild dances! The strange passions! 24-sheet and all poster materials have been skilfully planned to supply cut-out art work for lobby and marquee display. The herald keys the campaign for busy showmen—follow its lead. Newspaper ad mats are excellent, many that are large, but enough in all sizes to take care of every situation. The 35¢ Complete Campaign Mat for small theatres is a honey—it has everything you need, and a bargain—this one will convince you—it is carefully, not carelessly, selected to suit your purposes. Look for yourself, and don't fail to add this item to your standing order at National Screen. Our spies tell us the drums and the dancers in this African picture are tops for all time. Sell it to your patrons as a special treat for those who enjoy the thrill of African atmosphere. Susan Hayward and Robert Mitchum will please all their fans, in a stirring story. A special children's mask, looks good in the pressbook, as a giveaway in average theatres (\$17.50 per thousand) to be ordered direct from manufacturer. This is a picture where you need the free sound-effects record, for use in lobby display.

THE GLORY BRIGADE—20th Century-Fox. Across a river of hell in Korea, a shout rang out. Rock 'em! Sock 'em! Go get 'em! The battle-blasting heroes of the Glory Brigade. Uncle Sam's Combat Engineers, charging side by side, showing the world how to fight with bulldozers or bazookas, bayonets or bullets. 24-sheet and smaller posters have art work you can utilize for lobby or marquee display. Try your hand at creating something new, with poster cut-outs, to fit your own purposes. Herald has the advertising theme of the picture, for most situations. Newspaper ad mats are good, and in sufficient sizes and styles for all types of theatres but the big, bargain 35¢ Complete Campaign Mat has everything for subsequent runs, all at the price of one average display mat. Look at this example in the pressbook and run, don't walk, to put it on your National Screen Service order. Six ad mats and two publicity mats, all for 35¢—and it will help to make you a better showman. Victor Mature is the star of this good picture of current war, and he has grown in audience estimation in his recent films. Korea is in the news, and it's pertinent to have your folks thinking and talking about our problems there—"the only war we have ever lost?" A headline news panel and discussion by veteran and organizations groups will help to make word-of-mouth advertising. Preview the picture for local critics.

STALAG 17—Paramount. It will make you laugh, cry and cheer! No story tops that of our P.O.W. heroes! The story of those boisterous prisoners of war, whose only weapon was laughter. Men of fighting spirit, who lived under brutal conditions and never gave up. Put 630 Army sergeants behind barbed wire, with a Russian Women's Compound across the way! From the stage comedy success that rocked Broadway for three solid years. 24-sheet and other posters ideal for creating your own lobby and marquee display. Folder herald keys the campaign for many showmen. Newspaper ad mats are different in style and will make a good impression on amusement pages. Set of advance teasers features catchlines against barbed wire (you can buy rubber barbed wire for lobby display stunts at \$1.50 per yard, advertised in the pressbook.) The nation's top veterans organizations are all set to give you rousing support for this very real military comedy-drama. Hunt up the P.O.W.'s in your town and arrange previews and special stunts for opinion makers and newspaper men. It's a star-spangled, laugh-loaded salute to the boys who fought barbed wire with barbed wit, and machine guns with monkeyshines.

HOUDINI—Paramount. In color by Technicolor. You'll gasp at every death-defying detail, and thrill to every moment of this true-life story of a great magician! True, thrilling, amazing! For the first time, the incredible escapes, the fine love story, the fabulous dare-deviltry of a master showman! He was never afraid! 24-sheet and all posters have been designed to make lobby and marquee display, to fit your needs, requiring only your cooperation, with art work you couldn't get any other way, at the lowest possible cost. Look at the 24-sheet in the pressbook and use your native ingenuity. Newspaper ad mats feature Tony Curtis and Janet Leigh in the title roles of Houdini and his bride. They'll do their magic at your box office. A series of eye-catching teaser ads are in the fashion of old-style Houdini display advertising. Larger ads have plenty of pictorial value. The complete campaign ad mat, costing 35¢ at National Screen, has all the styles necessary for small situations, at the cost of a single display mat.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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MASONITE MARQUEE LETTERS 4"-35c; 8"-50c; 10"-60c; 12"-65c; 14"-85c; 16"-100c; any color. Fits Wagner, Adler, Bevelite Signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

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STAR SAVES YOU MONEY! 3-D EQUIPMENT at low prices, write us; Imperial 50 amp. Rectifiers, 8 tubes, with fans, \$195 pair; Strong 1 kw Lamp-houses and Rectifiers, excellent, \$405; Automatic Rewinder, \$44.50, Film Cabinets \$1. section; Mon Arc Lamp-houses, late model, 14" Reflectors, excellent \$375 pair. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars \$3,495, others from \$1,595. (Send for lists). Incar Sneakers w/4" cones \$15.50 pair w/junction box, underground cable \$65M. Time payments available. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

HELP WANTED AGENCY

OPPORTUNITY FOR THEATRE MANAGERS (5) with heavy experience. We want the best for a medium sized circuit, top pay and opportunity. All replies held in strict confidence. MORGAN AGENCY, 130 W. 42nd St., New York City. OX 5-0740.

Fred Depinet, Brother of Industry Leader, Dies

Fred E. Depinet, 66, brother of Ned E. Depinet, former head of RKO Radio Pictures, died July 19 at his home in Gardner, Mass. Mr. Depinet was treasurer of the O. W. Siebert Company, baby carriage manufacturers. He was also a director of the American Fiber Corporation. Surviving also are his wife, son, daughter, sister and three grandchildren.

Edward Hurley

Edward Hurley, 58, veteran industry publicist and one-time short subjects producer, died July 17 in New York. Funeral and burial arrangements were handled by the Foundation of Motion Picture Pioneers and the Catholic Actors Guild. Mr. Hurley was in the industry for more than 30 years.

Walter H. Wertine, Jr.

Walter H. Wertine, Jr., owner of the Chester theatre in Chestertown, N. Y., and the Regent theatre in Cohoes, N. Y., died July 16 at Albany Hospital, Albany, N. Y.

HELP WANTED

WANTED—EXPERIENCED PROMOTION-MINDERS for two situations in New York State. Please reply, giving full particulars, salary requirements, and whether available for interviews to be held in New York City. BOX 2729, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary \$5,200 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest. BOX 2731, MOTION PICTURE HERALD.

SEATING

S. O. S. — SAVE ON SEATS! REBUILT THEATRE chairs from \$4.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUSINESS OPPORTUNITY

BUSINESS OPPORTUNITY WITH UNLIMITED future. Proven successful for the past eleven years. Located in two of Eastern Arkansas' most stable growing county seats. Towns only fifty miles from Memphis, these include—in Forrest City, the Harlem theatre leasehold and equipment, also, well located business property and a modern residence near schools. In Marianna, the Blue Heaven theatre and real estate. Will sell as a whole or separately. All offers given thorough consideration and held strictly confidential. Shown by appointment only. Address inquiries to P. O. BOX 470, Forrest City, Ark.

STUDIO EQUIPMENT

BECOME A PICTURE PRODUCER. SHOOT local newsmen, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

Leventhal, Pioneer in 3-D and Cartoons

Jacob Frank Leventhal, industry pioneer in both animated cartoons and 3-D films, died Monday at his home in New York after a long illness. As a member of the firm of Ives-Leventhal, he turned out 3-D pictures as early as 1924. His work on animated cartoons goes back to 1917. During World War I he made a series of films for the U. S. Army. He is survived by his widow, Elizabeth, and a daughter, Doris.

Verne P. Clement

Verne P. Clement, 54, formerly an exhibitor in Brevard, N. C., died July 7 at his home, Brevard. A former mayor of his home town and his district's representative in the State Senate, Mr. Clement retired 10 years ago. He is survived by his widow, a brother, and his father.

Abner Eilenberg

Abner Eilenberg, 58, associated with Middlesex Amusement Company and a stockholder in American Theatres Corporation, died July 17 at Massachusetts Memo-

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

FOR SALE—OUTDOOR THEATRE, FIRST-RUN features our policy. 700 cars, fully equipped, next to town 45,000—80,000 population within 15 miles. Drive-in in Northern Illinois. Within 40 miles Chicago. BOX 2724, MOTION PICTURE HERALD.

ONLY THEATRE FOR RENT, AIR CONDITIONED. Population with suburbs 4500. FRANK BERTETTI, Benid, Ill.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

rial Hospital, Boston. Funeral services for Mr. Eilenberg were held Monday at Levine Chapel, Brookline, Mass.

Legion Approves Seven Of Nine Films Reviewed

The National Legion of Decency this week reviewed nine pictures, placing five in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and two in Class B, morally objectionable in part for all. In Section I were "It Came from Outer Space," "Melba," "Mission Over Korea," "The Sea Around Us" and "Shoot First." In Section II were "Get This Khan" and "Vice Squad." In Class B were "Arena" because it "reflects the acceptability of divorce" and "Gentlemen Prefer Blondes" because of "suggestive costuming, dialogue and situations."

CBS Sells Theatre

The Columbia Broadcasting System, Inc., has sold its Vince Street theatre, Hollywood, to Huntington Hartford III, philanthropist and film producer, for more than \$200,000.

The Product Digest

Inferno

20th-Fox—Topnotch Suspense in 3-D

(Color by Technicolor)

Twentieth Century-Fox, the company which has put all of its eggs in the CinemaScope basket, has in its one and only stereo film, "Inferno," a topnotch suspense drama and, in one man's opinion, the best of the 3-D pictures yet released. Starring Robert Ryan, Rhonda Fleming and William Lundigan, it's a grimly adult recapitulation of the old triangle theme, to be sold to adults and especially those who might have thought 3-D was synonymous with juvenile fare.

Roy Baker, who directed, must deserve a large part of the credit. Taking three characters, none very admirable, and a bleak and barren California desert, he has fashioned a tightly knit film which is almost classic in its simplicity but also constantly exciting and, surprisingly, a moving example of heroic courage. The situation is this: Ryan, a spoiled and dissolute millionaire, is left to die in the desert by his two-timing wife, Miss Fleming, and her lover, Lundigan, after he breaks his leg in a fall from a horse.

How the crippled Ryan inches his way across the desert, scrounging for food and water, and eventually brings the wife and the lover to ironic justice, makes for fascinating drama which is not without its humorous overtones. Perhaps 3-D has never been used to finer effect than in this grim desert trek, emphasizing the parching landscapes and rugged mountains, almost literally knocking you out of your seat when a rockslide showers down on the audience suddenly in a moment of high tension during the story.

Baker has directed Ryan in what is probably the best performance of his career. He succeeds in making noble the spoiled alcoholic whose will for revenge is tempered and eventually destroyed by his first grip with life. Miss Fleming is among the great beauties in any technique or aspect ratio. That she is entirely believable as the witch of a wife is frosting for the cake. Smart and able support is offered by Lundigan, Henry Hull and Larry Keating, but it's Ryan's picture with the big assist from director Baker and Francis Cockrell, author of the screenplay.

The quality of the 3-D photography matches the quality of the entire production, with color by Technicolor an integral part of the whole. Prints with stereophonic sound are available. Exhibitors would do well to get behind "Inferno." It's 3-D's sharpest talking point to date.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Excellent.—VINCENT CANBY.

Release date, August, 1953. Running time, 83 minutes. PCA No. 16387. Adult audience classification.

Carson Robert Ryan
Geraldine Carson Rhonda Fleming
Joseph Duncan William Lundigan
Larry Keating, Henry Hull, Carl Betz, Robert Burton, Everett Glass, Adrienne Marden, Barbara Pepper, Dan White, Harry Carter, Robert Adler

Return to Paradise

UA-Aspen—Cooper and the South Seas

(Color by Technicolor)

With a setting in a South Sea island that is right out of a James A. Michener story (on which, incidentally, the picture is based) "Return to Paradise" returns Gary Cooper to the screen fresh from his Academy Award-winning role in "High Noon."

With love and conflict the background notes, the story recounts the adventures that beset Cooper, a rough-and-ready soldier of fortune, once he lands on the island paradise. Actually the spot of land in the Pacific is a small dictatorial state under the puritanic rule of a white missionary, Barry Jones, who looks with disfavor upon Cooper's fortuitous landing there.

In detailing the climate of the island and the customs of its people, the picture captures a rewarding and authentic mood that is enhanced greatly by color by Technicolor. Much of the picture's scenery is refreshingly reminiscent of Winslow Homer water colors. As a drama of romance and turbulent incident, however, it seems lacking in convincing narrative development. It is almost like a short story given the dimensions of a full length novel.

No sooner is Cooper washed up on the island than he runs afoul of Jones. A strong and silent type who smolders dangerously, Cooper promptly repels every hostile threat. In time he carves out a cozy life on the island and falls in love with a native, Roberta Haynes. Out of wedlock he fathers her child and then departs the island for new adventures after her death.

The years roll on and Cooper returns to the island to rediscover his daughter. Much to his consternation, he finds her in a romantic dilemma painfully similar to his own years back. It is Pearl Harbor time and an American aviator who crash-landed on the island has fallen in love with Cooper's daughter. Circumstances look as though the aviator will romance her with one careless moment of rapture and then depart just as Cooper did. Now a man of deepened wisdom and more human outlook, Cooper takes matters into his own hands. He breaks the romance but as compensation he leaves the promise with his daughter that he will come back to stay. And as another bright ray, the daughter is assured the love and devotion of a native.

Throughout the picture there runs Dimitri Tiomkin's haunting refrain, "Return to Paradise," already a juke box hit.

An Aspen Picture, it was produced by Theron Warth and directed by Mark Robson from the screenplay by Charles Kaufman.

Seen at the home office projection room. Re-

viewer's Rating: Very Good.—MANDEL HERBST-MAN.

Release date, July 10, 1953. Running time, 100 minutes. PCA No. 16299. Adult audience classification.

Mr. Morgan Gary Cooper
Roberta Roberta Haynes
Pastor Cobett Barry Jones
Moira MacDonald, John Hudson, Va'a, Hans Kruse, Mamie Matsumura, Herbert Ali Sue, Henrietta Godinet, La'ili, Ezra Williams, George Miedeske, Donald Ashford, Terry Dunleavy, Howard Poulsen, Maha, Webb Overlander, Frances Gova, Brian McEwen, Kathleen Newick, Kalapu

All-American

U-I—College Football Players

If your patrons are football enthusiasts, Tony Curtis admirers, or just plain folks that enjoy their cinematic entertainment in simple and easy-to-digest form this may be the film to fill your bill. It's an unpretentious picture that offers some clever dialogue and a directness of approach that adds up to pleasant entertainment.

The picture was reviewed at a large neighborhood New York theatre, where a packed house voiced its approval of the "sneak" with roars of laughter and screams of delight. The audience had a number of Curtis fans to begin with—as evidenced by the surprise greeting his credit line received—and many others joined their ranks by the time the film was over. Curtis gives a creditable performance as the tough football star who wins a scholarship to a school of architecture.

Lori Nelson, as the sweet young thing that wins the star's love, and Richard Long, as the snobbish rival for Curtis' spot on the team and Miss Nelson's affections, perform competently. Mamie Van Dooren, Universal's entry in the sultry and provocative blonde type sweepstakes, is pleasingly cast as a waitress who just loves men and money, especially the former.

A welcome and zestful film debut is given by Herman Hickman, who is perfectly cast as the football coach, a job he has played for many years in real life. The huge and affable former All-American is right at home here and lends a certain note of credibility and relaxation to the proceedings. Ex-gridiron great Tommy Harmon also makes a brief appearance in the role of a sportscaster. The picture is sprinkled with All-Americans.

The story is essentially about a star player who switches from a football factory to an academic institution, where he refuses to play football. A tough youngster, he flouts tradition and campus convention and succeeds in alienating the school body. Finally, he sees the light and joins the team and, after a little rough going, all ends on a note of happiness.

There is very little of the unexpected in this screenplay by D. D. Beauchamp but judging from audience reaction it didn't make any difference. Producer Aaron Rosenberg and Jesse Hibbs, director, have woven in some good clips of niggkin action.

Reviewed at a sneak preview at the RKO 86th Street, New York, where a noisy neighbor

(Continued on following page)

(Continued from preceding page)
borhood audience let you know it was having a good time. Reviewer's Rating: Very Good.—ROBERT H. PERILLA.

Release date, October, 1953. Running time, 83 minutes. PCA No. 36580. General audience classification. Nick Tony Curtis
Sharon Lori Nelson
Richard Long, Mamie Van Doren, Gregg Palmer, Paul Cavanagh, Herman Hickman, Stuart Whitman, Jimmy Hunt, Frank Gifford, Tommy Harmon, Jim Sears, Ed Demirjian, Al Carmichael, Don Moonaw, Elmer Wilhoite

Latin Lovers

MGM—Lush and Luscious

Producer Joe Pasternak has come up with another lush, plush and colorful feast for the eyes. While some musical bits are spotted throughout, the songs and dances are incidental to the rather wordy screenplay. A few more musical numbers might have livened up some of the duller moments. However, the kaleidoscopic coloring of the background, Brazil, and the foreground, Lana Turner, is always a delight to view.

Glamour girls may come and go, but Miss Turner still holds her own in that elusive category which could be called sexy sophistication. Herein she plays a role designed along these lines, a gal with \$37,000,000, a face and figure to match and a neurosis over that old devil, man. She's afraid every male prefers her bank book figure to her own. She's not even sure that John Lund, who has a substantial \$48,000,000 of his own, isn't interested in her net profits. So when Lund goes to Brazil for some polo playing, she follows hoping to learn if it's the real thing. But she falls under the spell that Brazil and Ricardo Montalban weave. They fall in love and when he discovers she's a millionaire, he's overjoyed. This leads to further discussion on the fate of a maid and her money. But love and the tropics conquer all.

The screenplay by Isobel Lennart is much too slender for the running time, but a very good box office cast and that tantalizing Technicolor help considerably. Supporting the top trio are Louis Calhern as Montalban's grandfather, a playful old roue and Jean Hagen (the nasal-voiced movie star in "Singin' in the Rain") as Lana's secretary who has her eye on Lund. The music is bursting with Latin rhythm and vitality, with the best song being "A Little More of Your Amor," sung, danced and played several times.

"Latin Lovers" is a typical Pasternak production under the direction of veteran Mervyn LeRoy.

Seen at the MGM screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, August 28, 1953. Running time, 104 minutes. PCA No. 16391. General audience classification.

Nora Taylor Lana Turner
Roberto Santos Ricardo Montalban
Paul Chevron John Lund
Grandfather Santos Louis Calhern
Anne Kellwood Jean Hagen
Edward Franz, Beulah Bondi, Joaquin Garay, Archer MacDonald, Dorothy Neumann, Robert Barton, Rita Moreno

The Kid from Left Field

20th-Fox—It's a Grand Old Game

If one can accept the premise of a beguiling nine-year-old lad whipping a battered, dissolute baseball player into World Series form, "The Kid from Left Field" should prove delightful entertainment. For the baseball fan without doubt it should have special fascination.

This Leonard Goldstein production stars Dan Dailey as a one-time great baseball player now reduced to peddling peanuts in the ball park as a result of his addiction to alcohol and insolence. His one love and pride is his son, Billy Chapin, a veritable encyclopedia of baseball.

As things work out in the screenplay by Jack Sher, Chapin gets a job as a bat boy with the team. Through advice of his knowledgeable father, he offers helpful hints to each member of the team so that in time they overcome their shortcomings. Presently the team rises to first rate form. Conflicts in the story arise when the

team manager attempts to take credit for the lad's achievements. The romantic element centers around Lloyd Bridges, a player, and Anne Bancroft, a ball park secretary. A series of romantic ups and downs result from the question of whether he should retire from baseball playing into a good job or remain on the team.

In time young Chapin is named manager of the team, but at a crucial moment, a truant officer yanks him away. To add to troubles, pneumonia overtakes the lad. It all leads to Dailey being named manager of the team, and after some exciting baseball adventures, he comes through with flying colors.

The picture has an over-all tone of mirth which should make it pleasant and easy to take for the patrons.

Leonard Goldstein produced and Harmon Jones directed.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, July, 1953. Running time, 87 minutes. PCA No. 16442. General audience classification.

Larry "Pop" Cooper Dan Dailey
Marian Anne Bancroft
Christy Billy Chapin
Lloyd Bridges, Ray Collins, Richard Egan, Bob Hopkins, Alex Gerry, Walter Sande, Fess Parker, George Phelps, John Gallaudet, Paul Salata, John Berardino, Gene Thompson, Malcolm Cassell, Ike Jones, Ron Hargrave, John Goddard, John McKee, Sammy Ogg, Robert Winans, John Call, James Griffith, James F. Stone

Valley of the Headhunters

Columbia—Again Jungle Jim

Johnny Weissmuller as Jungle Jim is up to his usual tricks in "Valley of the Headhunters," a standard jungle melodrama featuring a goodly amount of action for the kids. Supporting Weissmuller this time round are Christine Larson, a shapely interpreter of jungle dialects; Steven Ritch, a well-meaning but green army officer assigned to keep law and order, and Robert C. Foulk, a crooked lawyer who goes to any end to obtain the rights to some oil-rich jungle property.

The film opens with Jim assigned to accompany a government agent into the interior to get the natives' approval for copper mining, the latter needed to help the defense effort. Unknown to Jim, Foulk also wants the rights, but for oil, not copper. Thereafter, Foulk, with the aid of a no-good native, sponsors a series of raids on the villages which he makes to look like the work of Jungle Jim.

The terrified natives almost do in the resourceful Jim and his friends before virtue triumphs in a fitting, rough and tumble climax. Included in the footage are occasional clips featuring candid shots of various wild animals. Chief comedy support is offered by Jim's clownish chimpanzee, Tamba.

Sam Katzman produced and William Berke directed.

Seen at the Columbia screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, August, 1953. Running time, 67 minutes. PCA No. 16457. General audience classification.

Jungle Jim Johnny Weissmuller
Ellen Shaw Christine Larson
Arco Robert C. Foulk
Steven Ritch, Nelson Leigh, Joseph Allen, Jr., George Elbridge, Neyle Morrow, Vince M. Townsend, Jr., Don Blackman, Paul Thompson

Terror on a Train

MGM—Hunt for a Bomb

MGM has a neat but standard suspense drama in "Terror on a Train," filmed in England with a predominantly British cast supporting star Glenn Ford, the film's only marquee name of headline value.

The story and screenplay by Ken Bennett deal with the efforts of British police to locate and render harmless a time bomb known to have been planted in a freight train loaded with naval mines which is headed for the Portsmouth Navy Yard. The existence of the bomb is discovered in time to head the train off to a siding in a comparatively unpopulated district. The rest of the film is a race against time to

locate the position of the bomb, a natural situation for the building of calculated suspense.

Ford is seen as a Canadian demolition expert whose unlucky job it is to find the bomb, not knowing exactly when it is set to go off and realizing that at any moment he may be blown sky high. His efforts—working from midnight to dawn—are not helped by the fact that just before he was called in on the case, his wife, Anne Vernon, a tempestuous French girl, has walked out on him because his civilian job in a tool factory is too dull.

Under the direction of Ted Tetzlaff the tension is sustained throughout, with occasional time out for wry character studies and snatches of humor. British countryside locales add greatly to the authenticity and quality of the production, which was produced by Richard Goldstone. Effectively supporting the stars are Maurice Denham, Harold Warrender, John Horsley and Campbell Singer, as members of the police force; Victor Maddern as the saboteur, and Herbert C. Walton, an old man who has a deep passion for trains and wild flowers.

Seen at the MGM exchange in New York. Reviewer's Rating: Good.—V. C.

Release date, September 18, 1953. Running time, 72 minutes. PCA No. 16643. General audience classification.

Peter Lynchort Glenn Ford
Janine Lynchort Anne Vernon
Mr. Warrender Maurice Denham
Harold Warrender, John Horsley, Campbell Singer, Victor Maddern, Herbert C. Walton, Harcourt Williams, Bill Fraser, Martin Wyleck, Arthur Hambling

Mission Over Korea

Columbia—Start of Hostilities

A smattering of current history and a melodramatic story of life and death in the Army air arm in Korea are offered in this production. There is drawing value in the names of John Hodiak, John Derek and Audrey Totter and there should be community interest in films concerning the police action. The story itself rather falls short of expectations.

At times there is a modicum of action involving enemy aircraft and the flimsy unarmed planes of the Army artillery observation outfit. There are also a few skirmishes with troops of the invader but these do not provide the tension and drama usually associated with such encounters.

The principals pout about their losses, hate their enemy and fight to the death. During those times when the players are not slowed by the script they manage to do a competent job. Harvey Lembeck, of "Stalag 17" fame, is convincing as a sergeant.

Hodiak plays the role of a career officer who is training Korean recruits, before the war, in the use of the observation planes. On leave in Japan, Hodiak meets John Derek, his best friend's brother, who is to join his outfit. Upon their return to Korea, they run smack into the war. Derek, finding his brother dead, tries to win the war by himself and is unsuccessful. The remainder of the film deals with Hodiak and Derek in their attempts to fight back. Miss Totter plays the nurse who loves Derek.

Robert Cohn produced and Fred F. Sears directed from a screenplay by Jesse L. Lasky, Jr., Eugene Ling and Martin Goldsmith and a story by Richard Tregaskis.

Reviewed at the home office in New York. Reviewer's Rating: Fair.—R. H. P.

Release date, August, 1953. Running time, 86 minutes. PCA No. 16271. General audience classification. Sholem John Hodiak
Barker John Derek
Kate Audrey Totter
Maureen O'Sullivan, Harvey Lembeck, Richard Erdman, William Chun, Rex Reason, Richard Bowers, Todd Karns

I, the Jury

UA-Saville—Mike Hammer in Action

As a mystery thriller "I, the Jury" has two major exploitation angles. First that it is based on the mass-circulated story of the same name by Mickey Spillane, and second that it is in 3-D. These factors aside, the story with its

melodramatic ramblings and failure to reach any sharp conclusion, adds up to standard fare.

Television actor Biff Elliot makes his screen debut in the role of private eye Mike Hammer, a hard-as-steel young man whose affection for beer and penchant for trouble is matched only by his fascination for women and by them. With an eye to box office the story has a series of shapely women pop into the story intermittently, and this is mixed with considerable portions of tough talk and tougher action.

The story opens as a one-armed buddy of Hammer's is shot to death. Hammer thereupon embarks on a long and tortuous hunt for the killer. En route to the solution he tangles with an assortment of characters, some on the lovely feminine side, others on the ugly masculine side. The killer finally turns out to be a seductive psychoanalyst, played by Peggie Castle.

Others in the cast are Preston Foster, a police captain; Margaret Sheridan, Hammer's secretary, and Tami and Dran Seitz, a pair of twins on hand mostly because of striking looks.

Victor Saville produced and Harry Essex, who wrote the screenplay, directed.

Seen at the home office projection room.
Reviewer's Rating: Fair.—M. H.

Release date, August 14, 1953. Running time, 87 minutes. PCA No. 16555. General audience classification.

Mike Hammer.....Biff Elliot
Capt. Pat Chambers.....Preston Foster
Charlotte Manning.....Peggie Castle
Margaret Sheridan, Alan Reed, Frances Osborne, Robert Cunningham, Elisha Cook, Jr., Paul Dubov, Mary Anderson, Tami Seitz, Dran Seitz, Robert Swanger, John Qualen

Dangerous Crossing

20th-Fox—Mystery at Sea

This is like a pocket book mystery brought to the screen, and its normal implausibilities are apparent. It has, too, the traditional revelation near the end of the culprit's identity, in this instance somewhat improbable. Coupled with this are too-simple dialogue, characters who lack perception, and a plot which is baffling enough but not too satisfying.

The story occurs aboard a liner, on an Atlantic crossing, and the sets are faithful and lavish, covering various salons, staterooms, bars and other scenes of a large ocean liner. The action is virtually confined to the end, when ship's doctor Michael Rennie grapples on a high deck with villain Carl Betz, who promptly loses his footing and disappears into the sea, and ends Jeanne Crain's problems.

Till then, those problems had the ship's officers and passengers excited. Miss Crain, an heiress, had lost her new husband, as soon as they embarked for a honeymoon. He phones her at odd times, however, and keeps her faith alive. However, he had tickets and passport, and a stateroom which ship's employees declare she never was in; and she has trouble convincing ship's officers of her own identity, much less that she had a husband. Only the sympathy of Mr. Rennie salvages her sanity.

This, it develops, is under attack. The "husband," whom she hardly knew after a rapid courtship, actually is the ship's third officer and is part of a plot to seize her fortune. After developing the plot rather successfully, so that even the ship's captain is convinced the naive Miss Crain has hallucinations, and confines her to her cabin, Betz becomes rash, lures her to the upper deck to do away with her, and then is interrupted by Rennie.

Leo Townsend's screenplay is from a story by mystery writer John Dickson Carr. Its suspense is maintained effectively by director Joseph M. Newman. Robert Bassler produced. *Seen at the New York projection room.*
Reviewer's Rating: Fair.—FLOYD STONE.

Release date, August, 1953. Running time, 75 minutes. PCA No. 16366. General audience classification. Ruth Bowman.....Jeanne Crain
Dr. Paul Manning.....Michael Rennie
Jim Logan.....Casey Adams
John Bowman.....Carl Betz
Anna Quinn.....Mary Anderson
Marjorie Hoshelle, Wil's Ponchey, Yvonne Peattie, Karl Ludwig Lindt, Gayne Whitman, Anthony Jochim, Charles Fannin, Stanley Andrews, Adrienne Marden, Harry Carter

Fort Algiers

United Artists—Desert Action

This picture is a sort of North African Western, with the redskins supplanted by the Moroccans, who likewise are hard riders, sly and villainous. The Europeans, in their determination to sacrifice all for the Foreign Legion and the honor of France, as always are uncompromisingly upright.

Producer Joseph N. Ermoliev used some location footage. This includes fine desert and mountain castles, desert scenes, and cavalry charges, which leaven the character action. Yvonne de Carlo, the only "name," and the cast are overburdened with a trite script.

The story has Miss De Carlo a French espionage agent assigned to ferret the plans of Moroccan Amir Raymond Burr, who's hatching a rebellion the first act of which will be capture of "the oil fields." She does this, in spite of his cleverness and romantic yearnings. Complications in her own love life are misunderstanding by Carlos Thompson, whom on a previous espionage mission in France she'd been forced to deceive; whereupon he'd joined the Foreign Legion.

In Africa, however, he learns who she is, and from then on they cooperate. Near the end, in the Amir's palace, he rescues her from a savage attack. The two of them ride on to the oil field where with a pathetic handful of other Europeans, they stave off the wild attack until, bugles blowing, the Legion comes to the rescue.

Lesley Selander directed from a screenplay by Theodore St. John. Edward Alperson, Jr., was associate producer.

Seen at a New York projection room.
Reviewer's Rating: Fair.—F. S.

Release date, July 15, 1953. Running time, 78 minutes. PCA No. 16370. General audience classification.

Yvette.....Yvonne De Carlo
Jeff.....Carlos Thompson
Amir.....Raymond Burr
Kalmann.....Leif Erickson
Anthony Caruso, John Elshner, Robert Boon, Henry Corden, Joe Kirk, Bill Phipps, Sandra Gale

Cruisin' Down the River

Columbia—Show Boat Musical

(Color by Technicolor)

Dick Haymes and Audrey Totter head the cast of this mild little musical about a New York night club crooner who inherits a broken down Georgia showboat. Dressed up in gaudy color by Technicolor, the script still is all-too-familiar and hardly worthy of the many talents of its performers, including the dynamic singer, Billy Daniels, Connie Russell and the Bell Sisters.

It comes as no surprise in the Blake Edwards-Richard Quine screenplay when Haymes decides to turn the old sternwheeler into a night club. And it's no surprise that he falls in love with Miss Totter, the ever-giggling granddaughter of Cecil Kellaway, arch-enemy of Haymes' late grandfather, who eventually comes to bless the union and the night club. This has been done before.

There is some life in the show when the singing and dancing dominate. Haymes, Daniels and Miss Russell do especially well with, among other numbers, the title song, "Sing You Sinners," and "Swing Low, Sweet Chariot." There also is a pleasant little parody of "Ten Nights in a Barroom," done to music and featuring the Bell Sisters. Jonie Taps produced the film, which was directed by Quine.

Seen at the Columbia screening room in New York.
Reviewer's Rating: Average.—V. C.

Release date, August, 1953. Running time, 81 minutes. PCA No. 16330. General audience classification. Beauregard Clement.....Dick Haymes
Sally Jane.....Audrey Totter
William.....Billy Daniels
Cecil Kellaway, Connie Russell, Douglas Fowley, Larry Blake, Johnny Downs, Bennie Payne, The Bell Sisters, Dick Crockett, Byron Fowler, Erze Ivan

Ghost Ship

Lippert—Maritime Mystery

This is a modern-times ghost story for grownups produced in England with an English cast and brought over here by Herman Cohen for distribution by Lippert Pictures. It was written, produced and directed by Vernon Sewell, an arrangement conducive to coordination on all occasions, including this one. It is, as the title suggests, a sea-going story, but the seagoing is a minor aspect of it, as most of the proceedings occur at mooring. The dialogue is lucid and clearly-spoken, the performances are good enough, and the story tracks, although persons unwilling to accept the premise that a medium put in a trance can tell you what occurred in a given place at an un-given time in the past are likely to find it pretty trying. This factor, together with the fact that infidelity as a cause of murder is a fundamental of the narrative, take it out of the juvenile-entertainment bracket.

The story opens with a young couple buying a steam yacht, reported haunted, tidyng it up, scoffing at rumors of ghosts seen aboard, and later coming to accept the rumors on the testimony of their own senses. Summing a professional ghost-cracker from the Institute for the Investigation of Psychic Phenomena, who brings along a medium to assist him, they learn from the latter's mumblings while in trance that the last unfrightened owner of the ship killed his unfaithful wife and her lover, when they had decided to kill him for the usual reasons, and that their bodies are still concealed below the floor boards. The HPP man explains. The principals, Dermot Walsh, Hazel Court, Hugh Burden, John Robertson and Mignon O'Doherty turn in competent performances.

Previewed at the studio.
Reviewer's Rating: Average.—WILLIAM R. WEAVER

Release date, July, 1953. Running time, 70 minutes. PCA No. 16320. Adult audience classification. Guy.....Dermot Walsh
Margaret.....Hazel Court
Hugh Burden, John Robertson, Joss Ambler, Joan Carol, Hugh Latimer, Mignon O'Doherty, Laidman Browne, Meadows White, Pat McGrath

SHORT SUBJECTS

DELIGHTFUL DENMARK (MGM)

FitzPatrick Traveltalk (T417)

This is another in the series of James FitzPatrick's reports on the colorful landmarks of a foreign country. The film depicts the customs of the natives as they work and play. It shows views of the farmland of Denmark and the farmers that make it a fruitful land.

Release date: June 27, 1953 8 minutes

FREDDIE FISHER AND HIS BAND (WB)

Melody Master band (9801)

Reissue

Freddie Fisher and his band specializes in the "back-to-the-farm" music. Using all sorts of sound effects and swing arrangements, the band goes to town on such tunes as "She'll Be Comin' Round the Mountain When She Comes," "Old Hank" and "Listen to the Mocking Bird." Release date: Oct. 11, 1952 10 minutes

ADVANCE SYNOPSIS

THE ROYAL AFRICAN RIFLES

(Allied Artists)

PRODUCER: Richard Heerman. DIRECTOR: Lesley Selander. PLAYERS: Louis Hayward, Veronica Hurst. Cinecolor.

ADVENTURE: A shipment of Vickers machine guns is stolen from a British warship in Bomba harbor, Africa, in 1914 and Louis Hayward is assigned to track them down. This involves his posing as a hunter and following a trail which leads to Michael Pate, a trader, who intends to sell the rifles to the Germans, and whose daughter, Veronica Hurst, Hayward loves. The guns are recovered in the interior in a climactic battle during which Pate is killed.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1910-1911, issue of July 11, 1953.

Feature Product by Company starts on Page 1893, issue of June 27, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company

Stars

	Release Date	Running Time	REVIEWED		RATINGS				
			(S)=synopsis	Issue Page	Nat'l Groups	L. of D.	Herald Review		
A									
ABBOTT & Costello Go to Mars (316)	Univ.	Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	B	Good
Abbott & Costello Meet Captain Kidd (208) (color)	WB	Abbott & Costello-Charles Laughton	Dec. 27, '52	70m	Nov. 29	1622	AYC	A-1	Good
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde	Univ.	Abbott & Costello-B. Karloff	Aug. 1, '53	75m	June 27	(S) 1887		A-1	
Above and Beyond (313)*	MGM	Robert Taylor-Eleanor Parker	Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Aug. 14, '53		June 27	(S) 1887			
Affair with a Stranger	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870		A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862		A-2	Very Good
Africa Screams	UA	Abbott & Costello (reissue)	Apr. 15, '53	79m					
Against All Flags (color) (305)*	Univ.	Errol Flynn-Maureen O'Hara	Dec., '52	83m	Nov. 29	1621	AY	A-2	Very Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925			Very Good
Ali Baba Nights (5215)	Lippert	Anna May Wong (reissue)	May 22, '53	76m					
All Ashore (color) (534)	Col.	Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877		A-2	Very Good
Ambush at Tomahawk Gap (color) (522)	Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Androcles and the Lion (368)	RKO	Jean Simmons-Victor Mature	Jan. 9, '53	98m	Nov. 22	1614	AY	B	Very Good
Angel Face (312)	RKO	Robert Mitchum-Jean Simmons	Feb. 11, '53	90m	Dec. 6	1629	A	B	Very Good
Anna (Ital.) (Eng. Dial.)	I.F.E.	Silvana Mangano-Vittorio Gassman	Jan., '53	111m	Aug. 9	1477		B	Good
April in Paris (color) (209)*	WB	Ray Bolger-Doris Day	Jan. 3, '53	101m	Nov. 15	1605	AY	B	Excellent
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885			Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878		B	Very Good
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good
B									
BABES in Bagdad (color)	UA	Paulette Goddard-John Boles	Dec. 7, '52	79m	Dec. 20	1646	A	A-2	Fair
Bachelor and the Bobby-Soxer (385)	RKO	Cary Grant-Myrna Loy (reissue)	Dec. 5, '52	95m	June 7, '47				
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon	Apr. 17, '53	83m					
Bachelor Mother (386)	RKO	Ginger Rogers-David Niven (reissue)	Dec. 5, '52	82m	July 1, '39				
Bed and the Beautiful (315)*	MGM	Lana Turner-Kirk Douglas	Jan., '53	118m	Nov. 22	1613	A	B	Excellent
Bed Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838		A-2	Fair
Band Wagon, The (color) (345)	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909			Excellent
Bandit of Sherwood Forest, The (544)	Col.	Cornel Wilde-Anita Louise (reissue)	Mar., '53	87m	Feb. 23, 1946				Good
Bandits of Corsica, The	UA	Richard Greene-Paula Raymond	Feb., 27, '53	81m	Mar. 14	1758	AY	A-2	Good
Battle Circus (321)	MGM	Humphrey Bogart-June Allyson	Mar. 6, '53	90m	Jan. 31	1701	AY	B	Very Good
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Because of You (302)	Univ.	Loretta Young-Jeff Chandler	Nov., '52	95m	Oct. 11	1558	AY	A-2	Good
Beggar's Opera, The (Brit.) (color)	WB	Laurence Olivier-Dorothy Tutin	Not Set						
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321)	RKO	Travelogue documentary	May 30, '53	65m	June 13	1869		A-2	Very Good
Big Break, The	Madison	James Lipton-Gaby Rodgers	Mar., '53	75m	Apr. 4	1783		A-2	Fair
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918			Good
Black Castle, The (304)	Univ.	Stephen McNally-Richard Greene	Dec., '52	81m	Oct. 25	1582	AY	A-2	Good
Blackbeard, the Pirate (color) (307)	RKO	Linda Darnell-Robert Newton	Dec. 25, '52	99m	Dec. 6	1629	AY	B	Good
Blazing Forest, The (color) (5207)	Para.	John Payne-Susan Morrow	Dec., '52	90m	Sept. 27	1541	AYC	A-1	Very Good
Blood on the Moon (388)	RKO	R. Mitchum-R. Preston (reissue)	Mar. 28, '53	88m	Nov. 13, '48				Good
Bloodhounds of Broadway (C) (236)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52	90m	Nov. 1	1589	AY	B	Very Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Botany Bay (color)	Para.	Alan Ladd-James Mason	Not Set		Feb. 7	(S) 1711			
Breaking the Sound Barrier (Brit.)	UA	Ann Todd-Ralph Richardson	Dec. 21, '52	115m	Nov. 15	1605	AY	A-1	Excellent
Bright Road (form. See How They Run) (326)	MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
Bwana Devil (color) (3D)	UA	Barbara Britton-Robert Stack	Mar. 13, '53	79m	Dec. 13	1637	AY	A-2	
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C									
CADDY, The	Para.	Martin & Lewis-Donna Reed	Sept., '53						
Call Me, Madam (color) (311)*	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Call of the Wild (350)	20th-Fox	Clark Gable-Loretta Young (reissue)	Mar., '53	81m	May 4, '1935				
Captain Kidd (5210)	Lippert	Randolph Scott-C. Laughton (reissue)	Dec. 12, '52	89m	Aug. 4, '45				Average
Captive Women (306)	RKO	Margaret Field-Robert Clarke	Jan. 10, '53	65m	Oct. 4	1550		B	Fair
Castle in the Air (Brit.)	Stratford	David Tomlinson-Margaret Rutherford	Dec. 26, '52	92m	Jan. 10	1677			Good
Cattle Town (207)	WB	Dennis Morgan-Philip Carey	Dec. 6, '52	71m	Nov. 22	1614	AYC	A-1	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S)	synopsis		L. of D.	Herald Review
Charge at Feather River, The (color) (3D) (223)	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	A-2	Very Good
Cinderella (Ital.)	Times	Lori Randi-Gino Del Signore	May 14, '53	96m	June 6	1863	B	Fair
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	1709	AY	Very Good
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	July 25, '53	74m	May 9	(S) 1831		
City of Bad Men (color)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	Good
Cleopatra (5208)	Para.	Claudette Colbert-H. Wilcoxon (reissue)	Dec., '52	104m	Aug. 25, '54			
Clown, The (316)	MGM	Red Skelton-Jane Greer	Jan. 6, '53	92m	Dec. 27	1662	AY	Very Good
Code Two (329)	MGM	Ralph Meeker-Sally Forrest	April. 24, '53	69m	Mar. 14	1759	AY	A-1 Good
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	A-1	Average
Come Back, Little Sheba (5213)*	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	Excellent
Confidentially Connie (322)	MGM	Janet Leigh-Van Johnson	Mar. 13, '53	71m	Jan. 17	1686	AY	A-1 Good
Count of St. Elmo, The (ital.)	Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13, '53	98m	Mar. 21	1766		Average
Count the Hours (316)	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28	1742	A	A-2 Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53	82m	May 2	1822	A-2	Good
Crash of Silence (form. Story of Mandy) (Brit.) (383)	Univ.	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1773	AYC	A-2 Very Good
Cruisin' Down the River (color)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	A-1	Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	A-2 Very Good
Curtain Up (Brit.)	Fine Arts	Robert Morley-Margaret Rutherford	Feb., '53	82m	Feb. 7	1710		Excellent
D								
DANGEROUS Crossing	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927		
Dangerous When Wet (color) (341)	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	A-2	Excellent
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14	1758	AY	A-1 Good
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	A-1 Good
Desperate Search, The (314)	MGM	Howard Keel-Jane Greer	Jan., '53	71m	Nov. 29	1622	AY	B Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28	1742	AYC	A-1 Good
Devil's Plot (Brit.)	Bregstein	Robert Beatty-Mervyn Johns	June, '53	90m	July 4	1903		Fair
Devil's Canyon (color) (3D)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	94m	Apr. 11	1790	B	Average
Doomed (Ital.)	I.F.E.	Frances Marzi-Otello Toso	May 2, '53	86m	May 16	1839		Fair
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre						
Down Among the Sheltering Palms (C) (317)	20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4	1782	B	Fair
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	A-2	Very Good
E								
EIGHT Iron Men (515)	Col.	Bonar Colleano-Arthur Franz	Dec., '52	80m	Oct. 25	1581	AY	A-2 Very Good
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m				
F								
FACE to Face (309)	RKO	James Mason-Robert Preston	Nov. 14, '52	92m	Nov. 15	1606	AY	B Excellent
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	A-2 Very Good
Fanfan the Tulip (Fr.)	Lippert	Gerard Philipe-Gina Lollobrigida	May, '53	96m	May 23	1847		Very Good
Fangs of the Arctic (5222)	AA	Kirby Grant	Jan. 18, '53	63m			A-1	
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2 Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	A-2 Good
Fear and Desire	Burstyn	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4	1782	B	Very Good
Five Angles on Murder (Brit.) (form. Woman in Question) (543)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23, '52	1246	A	Good
5000 Fingers of Dr. T, The (color)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1 Very Good
Flame of Calcutta (color)	Col.	Denise Darcel-Patricia Knowles	July, '53	70m	June 27	1886	A-2	Good
Forbidden Games (Fr.)	Times	Brigitte Fossey-Georges Poujouly	Dec., '52	89m	Dec. 20	1647	B	Excellent
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Aug., '53	93m	June 6	1861		Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927		Fair
Fort Apache (387)	RKO	John Wayne-Henry Fonda (reissue)	Mar. 28, '53	128m	Mar. 13, '48			Excellent
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	A-2 Good
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29, '53	75m	Apr. 11	1789	A-1	Very Good
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1 Good
Four Poster, The (519)	Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. 11	1558	A	A-2 Excellent
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Duguay	July, '53	86m	June 13	1870	AYC	A-1 Good
G								
GAMBLER and the Lady (5204)	Lippert	Dane Clark-Naomi Chance	Dec. 26, '52	71m	Dec. 20	1646		Average
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m				
Gentlemen's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May, '53	118m	Nov. 15, '47			Excellent
Gentlemen Prefer Blondes (color)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903		Excellent
Ghost Ship (Brit.) (5228)	AA	Guy Madison-Andy Devine	Mar., '53	56m	Apr. 4	1783	A-1	Fair
Girl Next Door, The (C) (320)	20th-Fox	Hazel Court-Dermot Welsh	July, '53	70m	July 25	1927		Average
Girl Who Had Everything (328)	MGM	June Havercamp-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1 Fair
Girls in the Night (311)	Univ.	Elizabeth Taylor-Fernando Lamas	Mar. 27, '53	69m	Mar. 7	1750	A	A-2 Good
Girls of Pleasure Island (5215) (color)	Para.	Joyce Holden-Glenda Farrell	Feb., '53	83m	Jan. 17	1686	AY	B Good
Glass Wall, The (541)	Col.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28	1742	AY	A-2 Good
Glory Brigade, The	20th-Fox	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7	1750	AY	A-2 Good
Goldtown Ghost Riders (574)	Col.	Victor Mature	July, '53	82m	May 16	1838	AY	A-1 Good
Great Sioux Uprising, The (color) (326)	Univ.	Gene Autry-Gail Davis	May, '53	57m	May 23	1846	AYC	A-1 Good
Great White Hunter (form. Macomber Affair) (5209)	Lippert	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1 Good
Greatest Show on Earth (C)* (5129)	Para.	Gregory Peck-Joan Bennett (reissue)	Dec. 12, '52	89m	Feb. 1, '47			Good
Guerrilla Girl	UA	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	Superior
Gun Belt (color)	UA	Helmut Dantine	Jan. 23, '53	81m	May 2	1823	A-2	Average
Gunfighter, The (348)	20th-Fox	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918		Good
Gunsmoke (color) (312)	Univ.	Gregory Peck-Jean Parker (reissue)	Jan., '53	84m	Apr. 29, '50			Very Good
		Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710	AYC	B Very Good
H								
HALF a Hero	MGM	Red Skelton-Jean Hagen						
Hans Christian Andersen (color) (351)*	RKO	Danny Kaye-Farley Granger	Dec. 19, '52	112m	Nov. 29	1621	AYC	A-1 Excellent
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec., '52	94m	Aug. 16	1485	AY	A-2 Excellent
Hell Is Sold Out (Brit.)	Realart	Richard Attenborough-Mai Zetterling	Jan., '53	75m	Apr. 4	1783	B	Fair

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Hiawatha (color) (5202)	AA	Vincent Edwards-Yvette Duguay	Dec. 28, '52	80m	Dec. 20 1645	AYC	A-1	Excellent
His Majesty O'Keefe (color)	WB	Burt Lancaster-Joan Rice	Not Set		June 20 (S) 1879			
Hitch-Hiker, The (314)	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 21, '53	71m	Jan. 17 1686	AY	A-2	Good
Hoaxters, The (319)	MGM	Guest Narrators	Jan. 30, '53	36m				
Homesteaders, The (5323)	AA	Bill Elliott	Mar. 22, '53	62m	Apr. 11 1790		A-1	Fair
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23 1845	AYC	A-1	Very Good
House of Wax (3D) (color) (218)*	WB	Vincent Price-Phyllis Kirk	Apr. 25, '53	88m	Apr. 18 1798	A	A-2	Excellent
Hundred Hour Hunt (Brit.)	Greshier	Anthony Steel-Jack Warner	June, '53	84m	July 4 1902			Good
I								
I Believe In You (Brit.)	Univ.	Celia Johnson, Cecil Parker	Apr., '53	91m	May 2 1822	AY	A-2	Good
I Confess (213)	WB	Montgomery Clift-Anne Baxter	Feb. 28, '53	95m	Feb. 7 1709	A	A-2	Excellent
I Don't Care Girl, The (C) (302)	20th-Fox	Mitzi Gaynor-David Wayne	Jan., '53	78m	Dec. 27 1662	AY	B	Very Good
I Love Melvin (color) (323)	MGM	Donald O'Connor-Debbie Reynolds	Mar. 20, '53	77m	Feb. 7 1710	AYC	A-1	Very Good
I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25 1926			Fair
I'll Get You (5206)	Lippert	George Raft-Sally Gray	Jan. 16, '53	79m	Feb. 7 1710			Good
Importance of Being Ernest (C) (381)	U-I	Michael Redgrave-Joan Greenwood	Dec. 22, '52	95m				
Inferno (color) (3D)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25 1925		A-2	Excellent
Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11 1790	AY	A-1	Good
Invasion U.S.A. (513)	Col.	Gerald Mohr-Peggie Castle	Dec., '52	74m	Dec. 6 1630	AY	B	Average
Iron Mountain Trail (5231)	Rep.	Rex Allen-Nan Leslie	May 8, '53	54m	June 6 1862	AYC	A-1	Good
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew	(reissue) July 15, '53					
It Came from Outer Space (3D) (322)*	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23 1845			
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18 1798	AYC	A-2	Very Good
Ivanhoe (color) (307)*	MGM	Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21 1417	AYC	A-1	Excellent
J								
JACK McCall, Desperado (color) (537)	Col.	George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21 1765	AY	A-2	Very Good
Jalopy (5318)	AA	Bowery Boys	Feb. 15, '53	62m	Apr. 18 1798	A	A-1	Fair
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11 1789	AY	A-2	Very Good
Jazz Singer, The (color) (212)	WB	Danny Thomas-Peggy Lee	Feb. 14, '53	107m	Jan. 10 1677	AY	A-1	Very Good
Jeopardy (317)*	MGM	Barbara Stanwyck-Barry Sullivan	Feb., '53	69m	Jan. 24 1693	AY	B	Good
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4 1902			
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2 1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6 1861	AY	A-1	Superior
Justice Is Done (Fr.)	Burstyn	Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14 1759			Very Good
K								
KANSAS City Confidential	UA	John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15 1606	A	B	Fair
Kansas Pacific (5302) (color)	AA	Sterling Hayden-Eve Miller	Feb. 22, '53	73m	Apr. 4 1782		A-1	Very Good
Kid from Left Field, The	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25 1926			Good
Kiss of Death	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m				
L								
LADY Wants Mink (color) (5205)	Rep.	Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Mar. 28 1773	AYC	A-1	Very Good
Landfall (Brit.)	Stratford	Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6 1863			Fair
Last of the Comanches (C) (511)	Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3 1669	AYC	A-1	Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13 1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25 1926			Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4 1781	AY	A-2	Very Good
Lawless Breed (color) (306)	Univ.	Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6 1629	AY	A-2	Very Good
Leonardo Da Vinci (color)	Picture	Documentary	Jan., '53	70m	Nov. 29 1622		A-1	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20 1877	A	B	Very Good
Lili (color) (342)	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14 1757	AYC	A-2	Excellent
Limelight	UA	Charles Chaplin-Claire Bloom	Feb. 6, '53	143m	Oct. 11 1557	AY	B	Excellent
Little Boy Lost	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11 1909			Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E.	Fernandel-Gino Cervi	May, '53	103m	Jan. 24 1694	A	A-2	Very Good
Lonely Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28 1773	AYC	A-1	Very Good
Loose in London (form. Bowery Knights) (5319)	AA	Bowery Boys	May 24, '53	62 1/2m	June 20 1879		A-1	Fair
Love Happy	UA	Marc Bros.-Marilyn Monroe (reissue)	Apr. 15, '53	85m				
Luxury Girls	UA	Susan Stephen	Jan. 30, '53	96m	Mar. 7 1751	A	B	Fair
M								
MA AND PA Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7 1749	AYC	A-1	Good
Magnetic Monster, The	UA	Richard Carlson-Jean Byron	Feb. 18, '53	76m	Feb. 14 1717	AY	A-1	Very Good
Mahatma Gandhi—Twentieth Century Prophet	UA	Quentin Reynolds (Narrator)	May, '53	81m	May 2 1822			Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53					
Man Behind the Gun (C) (211)	WB	Randolph Scott-Patrice Wymore	Jan. 31, '53	82m	Dec. 27 1662	AY	B	Good
Man from the Alamo (color)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18 1918	A	A-1	Very Good
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11 1789	AY	A-2	Very Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	May, '53	105m	Apr. 4 1781	AY	A-2	Excellent
Man with the Grey Glove (Ital.)	IFE	Annette Bach-Mario Del Monaco	Jan., '53	102m	Jan. 10 1678		B	Good
Marika (German) (color)	Brill	Fred Liewehr-Harry Fuss	Feb., '53	78m	Feb. 28 1743			Fair
Marksman, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11 (S) 1791			
Marshal of Cedar Rock (5241)	Rep.	Allan Rocky Lane	Feb., '53	54m	Feb. 28 1742	AYC	A-1	Very Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4 1903		A-1	Average
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-AnTHONY Steel	Aug. 1, '53	89m	July 18 1918			Very Good
Maverick, The (5322)	AA	Bill Elliott	Dec. 14, '52	71m	Jan. 3 1669			Average
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18 1919			Very Good
Meet Me at the Fair (C) (307)	Univ.	Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13 1637	AYC	A-1	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27 1885			Very Good
Member of the Wedding (521)	Col.	Ethel Waters-Julie Harris	Mar., '53	91m	Dec. 20 1645	A	A-2	Good
Mighty Joe Young (481)	RKO	Terry Moore, Ben Johnson (reissue)	July 15, '53					
Million Dollar Mermaid (C) (312)*	MGM	Esther Williams-Victor Mature	Dec., '52	115m	Nov. 8 1597	AYC	A-1	Good
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18 1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25 1926			Fair
Mississippi Gambler (color) (310)*	Univ.	Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10 1677	AY	B	Very Good
Monsoon (color)	UA	Ursula Thiess-Diana Douglas	Dec. 14, '52	79m	Feb. 7 1711		B	Fair
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13 1869		C	Very Good
Moulin Rouge (C)*	UA	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27 1661	AY	B	Excellent

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Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr. '53	83m	Apr. 11 1790			Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20 1878		B	Good
My Cousin Rachel (301)*	20th-Fox	Olivia de Havilland-Richard Burton	Jan. '53	98m	Dec. 27 1662	AY	A-2	Very Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	76m				
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell	(reissue) Mar. '53	97m	Oct. 12, '46			
My Pal Gus (233)	20th-Fox	Richard Widmark-Joanne Dru	Dec. '52	83m	Nov. 15 1606	AY	B	Excellent
N								
NAKED Spur, The (color) (318)*	MGM	James Stewart-Janet Leigh	Feb. '53	91m	Jan. 17 1685	A	A-2	Excellent
Naughty Martine (Fr.)	Globe	Dany Robin-Claude Dauphin	Apr. '53	89m	May 2 1823			Fair
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27 (S) 1887			
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4 1781	AY	A-1	Excellent
Never Wave at a Wac (371)	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	87m	Dec. 20 1645	AY	B	Excellent
Niagara (color) (306)*	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb. '53	89m	Jan. 24 1693	A	B	Very Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4 1902	A	A-2	Fair
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	83m	Dec. 6 1629	AY	A-2	Good
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18 1919			Fair
O								
OF Love and Bandits (Ital.)	I.F.E.	Amedeo Nazzari	Jan. '53	98m	Jan. 24 1694		C	Fair
Off Limits (5216)*	Para.	Bob Hope-Marilyn Maxwell	Apr. '53	89m	Feb. 7 1709	AYC	A-1	Excellent
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana Pampanini-Gino Cervi	June '53	88m	June 27 1886			Good
Old Overland Trail (5146)	Rep.	Rex Allen	Feb. 25, '53	60m	Feb. 28 1742	AY	A-1	Good
On Top of Old Smoky (5782)	Col.	Gene Autry-Gail Davis	Mar. '53	59m	Mar. 14 1759	AYC	A-1	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr. '53	74m	Mar. 7 1751	AY	B	Good
P								
PACK Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27 1887		AYC	Good
Paola & Francesca (Ital.)	I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, '53	92m	Feb. 14 1718			Average
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16 1869			Very Good
Pathfinder, The (color) (516)	Col.	George Montgomery-Helena Carter	Jan. '53	78m	Dec. 20 1646	AY	A-1	Good
Penny Princess (Brit.) (color) (382)	Univ.	Yolande Donlan-Dirk Bogarde	Mar. '53	91m	Apr. 4 1782	AYC	A-1	Good
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23 1846	AY	A-2	Fair
Perils of the Jungle (5214)	Lippert	Clyde Beatty	Mar. 20, '53	63m				
Peter Pan (color) (392)*	RKO	All Cartoon Feature	Feb. 5, '53	76 1/2m	Jan. 17 1685	AYC	A-1	Excellent
Phantom from Space	UA	Ted Cooper-Noreen Nash	May 15, '53	72m	June 6 1863	AYC	A-1	Poor
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16 1837	A	B	Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Not Set		June 20 (S) 1879			
Plymouth Adventure (color) (310)*	MGM	Spencer Tracy-Gene Tierney	Nov. '52	104m	Oct. 25 1581	AYC	A-2	Excellent
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7 1750	AYC	A-2	Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21 1735	AY	A-1	Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16 1838	AY	A-2	Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr. '53	96m	Mar. 7 1750	AY	B	Good
Prince of Pirates (color) (524)	Col.	John Derek-Barbara Rush	Mar. '53	80m	Feb. 7 1710	AY	B	Good
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr. '53	70m	Mar. 14 1759	A	B	Fair
Q								
QUEEN Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13 1869			Excellent
R								
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	88m	June 13 1870	AY	A-1	Fair
Ramuncho (Fr.)	Davis	Louis Jouvet	Feb. '53	89m	Mar. 14 1759			Average
Rebel City (5324)	AA	Bill Elliott	May 10, '53	63m				
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan. '53	80m	Dec. 20 1645	AY	A-2	Good
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25 1805	AY	A-2	Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25 1925			Very Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, '53	90m	Nov. 1 1590	AYC	A-1	Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20 1879		A-2	Fair
Ring Around the Clock (Ital.)	Int. Film Assoc.	Nando Bruno-Lauro Gazzolo	May 18, '53	88m	May 9 1830		A-2	Good
Road House	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m				
Road to Bali (color) (5209)*	Para.	Bing Crosby-Bob Hope	Jan. '53	90m	Nov. 22 1613	AYC	A-2	Excellent
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23 1846		A-1	Good
Rogue's March (320)	MGM	Peter Lawford-Janice Rule	Feb. '53	84m	Jan. 3 1669	AY	A-1	Very Good
Roman Holiday (5228)	Para.	Gregory Peck-Audrey Hepburn	Sept. '53	119m	July 4 1901			Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr. '53	107m	May 2 1823		B	Very Good
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan. '53	82m	Dec. 27 1662	A	B	Good
S								
SAFARI Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27 1886		A-1	Good
Sailor of the King	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug. '53	83m	July 18 1917			Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14 1757	A	B	Excellent
San Antone (5203)	Rep.	Rod Cameron-Aleen Whelan	Feb. 15, '53	90m	Mar. 7 1751	AY	A-2	Good
Sangaree (3D) (color) (5230)	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30 1853	AY	B	Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6 1863	AY	A-1	Fair
Savage Mutiny (539)	Col.	Johnny Weissmuller-Angela Stevens	Mar. '53	73m	Jan. 17 1681	AY	A-1	Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2 1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18 1798	AYC	A-1	Excellent
Sea Around Us, The (color)	RKO	Dormentary	July 11, '53	61m	Jan. 17 1886			Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6 1862		B	Good
Second Chance (color) (3D)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18 1919			Very Good
Secret Conclave, The (Ital.)	I.F.E.	Henry Vidon-Tullio Carminati	May, '53	85m				
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar. '53	86m	Feb. 21 1733	AY	A-2	Very Good
Sequoia	MGM	Jean Parker-Russell Hardie (reissue)	June, '53	73m				
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18 1799	A	B	Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philippe-Michele Morgan	May, '53	120m	May 23 1846			Very Good
Sextette (Fr.)	Davis	A. Rignault-Yvonne Gaudeau	Feb. '53	90m	Mar. 7 1751			Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug. '53	117m	Apr. 18 1797	AY	A-2	Excellent
She Had to Say Yes (form. Beautiful But Dangerous)	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	89m	Nov. 1 (S) 1591		A-2	
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24 1693	AY	A-2	Good
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27 1886			Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb. '53	73m	Feb. 7 1710	AYC	A-1	Good
Siren of Bagdad (color)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16 1837	AY	B	Good
Sky Full of Moon (311)	MGM	Carleton Carpenter-Jan Sterling	Dec. '52	73m	Nov. 8 1597	AY	A-2	Fair

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Sleisher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m	May 9	1830		
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 28	1741	AY	B Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	A-1 Excellent
Snake Pit, The (353)	20th-Fox	O. DeHavilland-Leo Genn	(reissue) May, '53	108m	Sept. 20	1533	AY	B Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	July 18	1917		Excellent
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	Feb. 28	1741	AY	A-2 Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	July 4	1902		Good
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	Mar. 21	1766	AY	A-1 Average
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53	57m	Mar. 21	1766	AY	B Very Good
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861		Good
Spaceways	Lippert	Howard Duff-Eva Bartok	Not Set	76m	July 4	1902		Very Good
Split Second (318)	RKO	Alexis Smith-Keith Andes	May 2, '53	85m	Mar. 21	1765	AY	A-2 Excellent
Stalag 17 (5224)	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2 Excellent
Star, The (316)*	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661	AY	B Excellent
Star of Texas (5332)	AA	Wayne Morris	Jan. 11, '53	68m	Jan. 17	1686		Excellent
Stars and Stripes Forever (C) (239)*	20th-Fox	Clifton Webb-Ruth Hussey	Dec., '52	89m	Nov. 22	1613	AYC	A-1 Very Good
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	AYC	A-1 Very Good
Steel Trap (232)	20th-Fox	Joseph Cotten-Teresa Wright	Nov., '52	85m	Oct. 25	1582	AY	A-2 Fair
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1 Excellent
Stop, You're Killing Me (210) (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13	1637	AY	A-2 Very Good
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2 Very Good
Strange Deception (Ital.)	Casino	Raf Vallone-Elena Verzi	May, '53	96m	May 30	1853		Very Good
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	A	B Fair
Stranger Wore a Gun, The (color) (3D)	Col.	Randolph Scott-Claire Trevor	Aug., '53					
Sun Shines Bright, The (5208)	Rep.	Charles Winninger-Arleen Whelan	May 2, '53	90m	May 9	1830	AY	A-2 Good
Sweethearts on Parade (form.)								
Sweetheart Time (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53		Feb. 28	(S) 1743		
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901		Very Good
Sword of Venus (315)	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17	1687	AY	A-2 Average
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B Good
T								
TAKE Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B Very Good
Tall Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13, '53	84m	Feb. 14	1717	AY	A-2 Good
Tangier Incident (5316)	AA	George Brent-Mari Aldon	Feb. 8, '53	77m	Feb. 21	1733		A-1 Average
Target Hong Kong (517)	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20	1646	AY	A-2 Fair
Tarzan and the She-Devil (324)	RKO	Les Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918		A-1 Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685	AYC	A-1 Excellent
Terror on a Train	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926		Good
That Man from Tangier	UA	Nils Asther-Roland Young	May 8, '53	80m	May 2	1823		B Fair
Thief of Venice (304)	20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	AY	A-2 Very Good
Thunder Bay (color)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2 Excellent
Thunder in the East (5210)	Para.	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. 1	1590	A	A-2 Fair
Thunder Over the Plains (color)	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S) 1718		
(form. Come On Texas)	Rep.	John Derek-Mona Freeman	Nov. 27, '52	98m	Nov. 29	1622	AY	A-1 Very Good
Thunderbirds (5201)	Col.	Preston Foster-Mary Stuart	(reissue) June, '53	77m				
Thunderhoof	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798	AY	A-2 Excellent
Titanic (318)*	Continental	Valerie Hobson-Nigel Patrick	May, '53	81m	June 6	1862		A-2 Good
Tonight at 8:30 (Brit.) (color)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1 Excellent
Tonight We Sing (color) (347)	20th-Fox	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20	1646		A-1 Good
Torpedo Alley (5308)	AA	Harry Carey-Edwina Booth	(reissue) June, '53	120m				
Trader Horn	MGM	Alan Hale, Jr.	Apr. 19, '53	64m				A-1
Trail Blazers (5329)	AA							
Treasure of Golden Condor (C)	20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	93m	Jan. 24	1693	AYC	A-1 Good
(308)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637	AY	A-2 Fair
Tropic Zone (color) (5211)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2 Excellent
Trouble Along the Way (216)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533	AY	A-2 Good
Turning Point, The (5205)	Para.	Freda Jackson-Lois Maxwell	May 15, '53	89m				
Twilight Woman (Brit.) (5217)	Lippert	Mario Fiore-Vincenzo Musolino	Dec., '52	107m	Dec. 20	1647		B Excellent
Two Cents Worth of Hope (Ital.)	Times	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887		Poor
Twonky, The	UA							
U-V								
VALLEY of the Headhunters	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926		Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917		Very Good
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		Good
Voodoo-Tiger (518)	Col.	Johnny Weissmuller-Jean Byron	Nov., '52	67m	Nov. 1	1590	AY	Fair
W								
WAR of the Worlds (C) (5218)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1 Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903		Good
What Price Innocence (Ital.)	I.F.E.	Lyda Baarova-Otello Toso	May 1, '53	100m	May 9	1831		Fair
Wherever She Goes (Australian)	Mayer-Kingsley	Eileen Joyce-Suzanne Barrett	Jan. 27, '53	80m	Feb. 7	1711		Average
White Goddess (5224)	Lippert	Jon Hall	Mar. 27, '53	73m	July 18	1919		Good
White Lightning (5326)	AA	Stanley Clements	Mar. 8, '53	61m	Mar. 7	1751		Very Good
White Line, The (Ital.)	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3	1669		Very Good
White Witch Doctor (color)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1 Very Good
Wide Boy (Brit.)	Realart	Sydney Tafler-Susan Shaw	Dec., '52	67m	Apr. 4	1783		B Fair
Winning of the West (571)	Col.	Gene Autry-Smiley Burnette	Jan., '53	57m	Jan. 17	1687	AYC	A-1 Good
Woman They Almost Lynched (5204)	Rep.	John Lund-Audrey Totter	Mar. 2, '53	90m	Apr. 4	1781	A	B Very Good
Wyoming Roundup (5254)	AA	Whip Wilson	Nov. 9, '52	53m	July 12	(S) 1443		
X Y Z								
YELLOW Sky, The (349)	20th-Fox	Gregory Peck-Anne Baxter	(reissue) Jan., '53	98m	Nov. 27, '48			Good
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	Very Good

FEATURES LISTED BY COMPANIES—PAGE 1893, ISSUE OF JUNE 27, 1953
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FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 125 attractions, 6,131 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX—Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	—	8	26	27	3
Above and Beyond (MGM)	14	60	52	2	1
All Ashore (Col.)	1	6	26	20	3
Ambush at Tomahawk Gap (Col.)	—	1	—	5	—
Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	—	2	29	18	6
Anna (IFE)	6	8	5	4	1
April in Paris (WB)	4	20	31	34	11
Bad and the Beautiful (MGM)	2	27	39	46	6
Battle Circus (MGM)	—	7	61	24	11
Beast from 20,000 Fathoms, The (WB)	6	10	9	2	1
Blue Gardenia, The (WB)	—	3	2	17	5
Breaking the Sound Barrier (UA)	3	3	4	8	11
Bwana Devil (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	—	17	42	10	3
Call Me Madam (20th-Fox)	3	24	36	37	20
City Beneath the Sea (Univ.)	2	1	15	18	9
Clown, The (MGM)	4	37	51	19	3
Code Two (MGM)	—	2	9	—	1
Column South (Univ.)	—	1	1	4	1
Come Back, Little Sheba (Para.)	13	37	23	8	1
Confidentially Connie (MGM)	—	1	19	24	12
Count the Hours (RKO)	—	—	3	1	7
Cry of the Hunted (MGM)	—	—	7	1	—
Desert Legion (Univ.)	—	6	21	33	1
Desert Rats, The (20th-Fox)	—	5	7	10	1
Desert Song, The (WB)	—	—	9	12	1
Desperate Search, The (MGM)	—	1	23	5	4
Destination Gobi (20th-Fox)	—	4	23	34	5
Down Among the Sheltering Palms (20th-Fox)	—	1	17	18	4
Fair Wind to Java (Rep.)	—	1	4	6	5
Fast Company (MGM)	—	—	1	4	1
Fort Ti (Col.)	4	5	6	1	—
Four Poster, The (Col.)	4	2	2	5	6
Girl Next Door, The (20th-Fox)	—	3	8	2	—
Girl Who Had Everything (MGM)	—	—	15	10	1
Girls in the Night (Univ.)	—	9	13	—	3
Girls of Pleasure Island (Para.)	2	11	20	12	1
Glass Wall, The (Col.)	—	2	1	3	2
Gunsmoke (Univ.)	1	19	23	23	1
Hans Christian Andersen (RKO)	16	25	2	1	1
Happy Time, The (Col.)	4	1	6	17	24
Hitch-Hiker, The (RKO)	—	2	4	4	—
House of Wax (WB)	49	17	4	1	1
I Confess (WB)	—	9	12	29	10
I Don't Care Girl, The (20th-Fox)	—	10	33	33	7
I Love Melvin (MGM)	—	7	42	38	11
I'll Get You (Lippert)	5	1	—	1	—
Invaders from Mars (20th-Fox)	—	6	6	9	3
It Happens Every Thursday (Univ.)	—	2	1	12	—
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	—	—	9	8	4
Jalopy (AA)	2	6	8	—	4
Jamaica Run (Para.)	—	1	4	2	1
Jazz Singer, The (WB)	—	—	22	21	44
Jeopardy (MGM)	9	23	14	19	8

	EX	AA	AV	BA	PR
Kansas City Confidential (UA)	—	5	9	5	7
Kansas Pacific (AA)	—	—	3	8	6
Lady Wants Mink (Rep.)	—	—	3	3	7
Last of the Comanches (Col.)	—	1	16	34	5
Law and Order (Univ.)	—	3	7	24	—
Lawless Breed (Univ.)	2	19	42	11	2
Limelight (UA)	—	2	—	—	4
Lone Hand (Univ.)	—	7	26	13	—
Ma and Pa Kettle on Vacation (Univ.)	43	32	26	17	—
†Magnetic Monster, The (UA)	—	—	1	5	2
Man Behind the Gun (WB)	3	12	32	16	1
Man in the Dark (Col.)	4	9	6	4	2
Man on a Tightrope (20th-Fox)	—	—	3	10	3
Meet Me at the Fair (Univ.)	—	11	36	26	12
Member of the Wedding (Col.)	3	1	6	2	4
Mississippi Gambler (Univ.)	21	60	32	6	2
Moulin Rouge (UA)	11	23	9	6	—
My Cousin Rachel (20th-Fox)	—	7	16	27	12
Naked Spur, The (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	—	3	28	28	2
Never Wave at a Wac (RKO)	4	33	46	7	8
Niagara (20th-Fox)	6	46	45	18	10
Off Limits (Para.)	2	16	37	21	—
Pathfinder, The (Col.)	—	4	22	17	6
Peter Pan (RKO)	32	13	3	1	—
Pickup on South Street (UA)	—	8	5	2	—
Pony Express (Para.)	—	18	18	5	1
Powder River (20th-Fox)	—	4	13	15	—
President's Lady, The (20th-Fox)	11	19	43	14	8
Prince of Pirates (Col.)	—	—	3	6	—
Queen Is Crowned, A (Univ.)	2	7	—	—	—
Raiders of the Seven Seas (UA)	—	1	1	5	—
Redhead from Wyoming (Univ.)	—	5	38	20	6
Remains to Be Seen (MGM)	—	—	14	3	1
Ride the Man Down	1	8	14	15	6
Road to Bali (Para.)	37	63	32	10	—
Rogue's March (MGM)	—	—	9	11	5
Ruby Gentry (20th-Fox)	10	37	26	27	5
Salome (Col.)	9	23	10	1	—
San Antone (Rep.)	—	—	2	5	3
Sangaree (Para.)	2	3	—	—	—
Scandal at Scourie (MGM)	—	—	—	5	—
Scared Stiff (Para.)	9	15	4	2	—
Seminole (Univ.)	—	20	23	16	3
Serpent of the Nile (Col.)	—	—	2	8	—
She's Back on Broadway (WB)	1	11	30	40	10
Silver Whip (20th-Fox)	—	1	26	16	5
Small Town Girl (MGM)	—	9	25	49	3
Snows of Kilimanjaro (20th-Fox)	28	53	14	3	1
Sombrero (MGM)	1	4	16	42	3
†South Sea Woman (WB)	—	3	3	—	—
Split Second (RKO)	—	—	8	10	2
Star, The (20th-Fox)	—	—	15	17	29
Stars Are Singing, The (Para.)	—	4	23	26	13
Stooge, The (Para.)	31	44	34	7	1
Stop, You're Killing Me (WB)	—	—	13	40	31
Take Me to Town (Univ.)	—	7	2	3	—
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	—	4	12	16	15
Thief of Venice (20th-Fox)	—	2	8	7	13
Thunder in the East (Para.)	—	8	31	33	7
Titanic (20th-Fox)	2	27	21	9	1
Tonight We Sing (20th-Fox)	—	8	2	4	9
Torpedo Alley (AA)	—	2	10	7	4
Treasure of the Golden Condor (20th-Fox)	—	7	37	42	6
Tropic Zone (Para.)	—	6	19	23	6
Trouble Along the Way (WB)	2	8	21	50	7
Woman They Almost Lynched (Rep.)	7	5	5	1	1
Young Bess (MGM)	—	11	14	9	2

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